JOURNAL OF THE ROYAL INSTITUTE OF BRITISH ARCHITECTS

THIRD SERIES

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[Teachers World

THE TOWER OF LONDON UNIVERSITY, FLOODLIT

JOURNAL OF THE
ROYAL INSTITUTE *of* BRITISH ARCHITECTS

VOL. 45. 3RD SERIES 9 MAY 1938 No. 13

Journal

Sir Guy Dawber

By the death of Sir Guy Dawber the Royal Institute has lost a distinguished past-president. Distinguished alike for the quality and extent of his architectural works and for his public service as father of the Council for the Preservation of Rural England. The Council was formed during Sir Guy's presidency, and during the whole of the latter years of his life he gave his enthusiasm and time unstintingly to the cause. Much of the success of the Council's work is directly due to him, and architects, particularly, can be grateful to him for providing in his person a genial, cultured and lasting link between the profession of architecutre and this great national service. The extent to which Sir Guy identified himself with the work of the C.P.R.E. tended in recent years almost to obscure the distinction that must be accorded to his architectural achievements. He was, as the President pointed out in his remarks at the general meeting on 25 April, both President and Royal Gold Medallist, and as such the recipient of the two highest honours that any architect in this country can earn.

On another page are memoirs from Mr. J. A. Gotch, one of Sir Guy Dawber's closest personal friends and an architect particularly suited to appreciate his architectural achievements, and from Lord Crawford and Mr. Griffin, who can speak with special knowledge of Sir Guy's work for the C.P.R.E. These and the President's and Mr. H. M. Fletcher's speeches at the last general meeting do honour to an architect whose contributions to the architecture of his time and to the wellbeing of his country were worthy of the highest traditions of the Institute presidency.

Mr. Edward Maufe, A.R.A.

Mr. Edward Maufe [*F.*] has been elected an Associate Member of the Royal Academy.

Air-Raid Precautions

The Home Office have approved the proposal of the R.I.B.A. to hold a series of Conferences as a means of disseminating knowledge of Structural A.R.P. in the profession. It was recently announced that the Home Office had asked the R.I.B.A. to undertake this work and that the President had stated our willingness to do so. The first Conference will be held at the R.I.B.A. about the middle of June ; the suggested dates are awaiting agreement by the Home Office. The Conference will begin with an evening General Meeting, at which two short papers outlining the principal problems to be met and the methods of meeting them will be read. This will be followed by a two-day course of instruction to which Local Authorities in the London area will be invited each to send a member of their architectural staffs and which will also be open to privately-practising London members who apply beforehand. The R.I.B.A. Allied Societies will also be invited each to send one member who will be prepared to act as information officer in his area. Subsequently similar general meetings with one-day courses will be held in provincial centres under the ægis of the R.I.B.A. Allied Societies. Full details will be announced shortly.

Rural Housing and the Architects

The Ministry of Health has published for official use a memorandum and two circulars* on the Housing (Financial Provisions) Act, 1938. Section 2 of this Act deals with " the provisions in respect of houses built by local authorities for members of the agricultural population," and is an endeavour that met with almost unanimous approval to enable the authorities to make

* M. of H. *Memo. 212.* Price 4d. *Circulars 1696-7.* Price 1d. each. H.M.S.O. 1938.

up the very serious arrears in rural housing, which, as one of the circulars states, can be considered " to contribute " in no small measure to the drift from the land which has led to the present shortage of agricultural labour. The Rural Housing Sub-committee of the Central Housing Advisory Committee, which reported at the end of last year, emphasised this need for houses, and in particular for houses at rents which agricultural workers could afford. The rapid enactment of their wishes was encouraging, the next step is to see that the Act is now itself carried out promptly, sympathetically and intelligently. The purpose of the memorandum and these circulars is to convey to local authority officers the intentions that underlie the matter-of-fact statement of provisions in the Act itself. Following the excellent precedents now established at the Ministry the range of intentions is interpreted generously. Too often architects have had reason to complain that owing to the political value of huge figures the quantitative elements in housing progress have been stressed while the qualitative elements have been neglected. It has sounded impressive to hear that so many millions of houses have been built, but it would have been much less impressive if at the same time the politicians had acknowledged that the vast proportion was badly sited, many badly built and designed and many outside the means of the workers to buy or rent. These are the very points which receive attention in these publications.

The memorandum points out that particular care must be taken to see that houses are provided of the kind that are wanted ; if there are already enough two-bedroomed houses the new houses must give more or fewer bedrooms ; " the extent to which the general housing situation of each district can be improved by attention to this aspect of the problem should be carefully examined." Similar emphasis is laid on the need for gardens to satisfy the traditions of the district and if larger gardens are wanted than the housing sites can provide, it is recommended that allotment space should be laid out nearby. On the matter of appearance the Minister emphasises " the importance of building houses which will not only provide more healthy living conditions for the tenants but will be attractive and in keeping with the neighbourhood. The houses now to be built may be expected to stand as a part of the village or the countryside for several generations, and the Minister is confident that the local authority will desire that they should be objects of pride and not merely of criticism. To secure this end the houses should be not merely well planned but well sited." This quotation from the circular to town, urban district and rural district councils is backed up by the memorandum recommendation that " the local authority will have regard to the importance of obtaining skilled technical advice."

The progress represented here towards recognition of the special contribution of architects can, not unfairly, be taken to be a result in part of the several deputations from the R.I.B.A. that have waited on the Minister in recent years. We may not yet be quite at the stage when every local authority will be compelled to have an architect on its staff possessing full authority, but the movement is one that by recognising, however late, the deplorable results of neglect in the past is towards the greater recognition of architects and architecture.

The R.I.B.A. Dramatic Society

The R.I.B.A. Dramatic Society will present *Bon Ton*, or *High Life above Stairs*, by David Garrick, preceded by *The Waxen Man*, by Mary Reynolds, at 66 Portland Place, on Thursday, 19 May, and Friday, 20 May, at 8.30 p.m. The cast, mostly of well-known R.I.B.A. stars, will be : Enid Caldicott, Richard Hitch, Lawrence King, George Kadleigh, Gilbert Kendrew, Carmen Smith, Alan Stamford, John Terry, and Elma Thomas. The tickets, at 5s. and 3s. 6d., may be obtained from the R.I.B.A., or from Miss Caldicott at the A.A.

A Visit to the Building Research Station

The Science Standing Committee has arranged a visit to the B.R.S. on the afternoon of 24 May (leaving Euston by the 2.7 p.m. train). This visit is open to all members of the Institute, and all members are not only warmly welcomed but are encouraged to take part. Anyone who has never been to the B.R.S. at Watford can have little idea of the fascination of a visit. One does not need to be " a scientist " to enjoy a view of the variety of building research that is carried on at the station for the benefit, very largely, of the architectural profession. But apart from enjoyment (and we doubt if any architect has ever been to the B.R.S. and found it dull), a visit is an instructive and stimulating experience. No one, unless he is an unredeemable dullard, can go there without benefit to his own work. A fuller announcement about the visit is on page 670. Those who want to join are asked to let Mr. Walter Goodesmith [*A.*], Hon. Secretary of the Science Standing Committee, know soon.

An Offer of Past Numbers of the "Architectural Review"

A member has a set of the *Architectural Review* from 1902 to 1913 and for the first six months of 1914 (with an occasional number missing) which he has offered to give to any Allied Society or Architectural School that would like it for its library for the cost of carriage only from the owner's home in London. Will any applicants please write *soon* to the R.I.B.A. librarian.

SIR GUY DAWBER

Before calling on Mr. Holden to read his paper the President and the Hon: Secretary referred to the death of Sir Guy Dawber in the following words

The HON. SECRETARY : I deeply regret to announce the death of Sir Edward Guy Dawber, R.A., F.S.A., Past-President of the R.I.B.A. and Royal Gold Medallist.

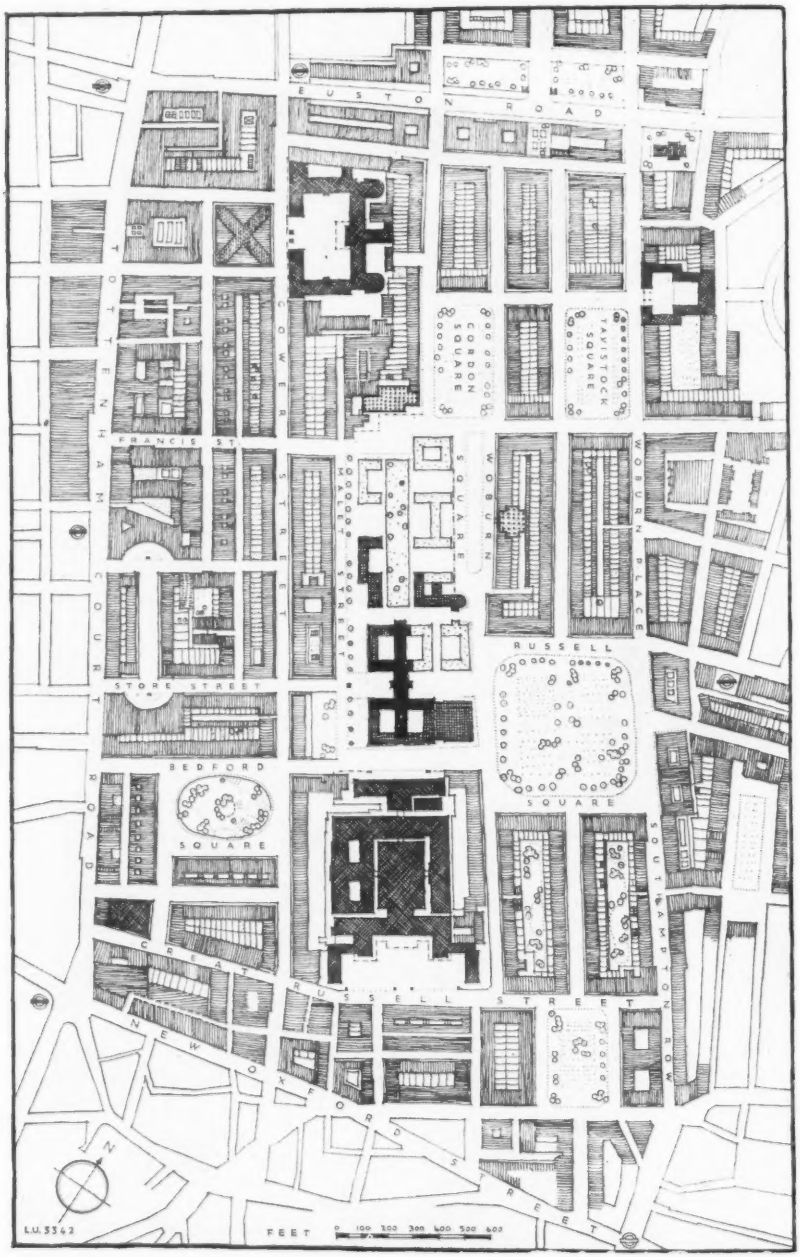
The PRESIDENT : I feel that the news of Sir Guy Dawber's death cannot be allowed to pass without a few words from the chair which it seems only a short time ago that he occupied. You will all remember that he was President of this Institute and also a Royal Gold Medallist, and therefore received the highest honours that we know how to pay. I suppose that no effort has been more successful in its own particular line than the Council for the Preservation of Rural England, which he was instrumental in founding and upon which a great many of his energies were spent.

I have many recollections of Sir Guy Dawber, extending over many years, though I know there are others here who can speak of him with more intimate knowledge than I can. He stood all his life for a particular thing which is very precious in this country, and I think that we ought, so to speak, to make a very special dent in our memories for him at this time. You have probably read some notices of him which have already appeared in the evening papers, and will know that for a long time he was in Sir Ernest George's office. I learned for the first time from one of these papers that some of his first experience was gained in looking after one of Sir Ernest George's happier works at Batsford Park, right in the middle of the country with which afterwards Sir Guy Dawber became particularly associated. He managed to add to the Victorian tradition at its best, as represented by Sir Ernest George, something of his own in the series of houses that when I was young used to appear constantly in the building papers and be very warmly welcomed by all of us. In these he did what I think I am justified in saying that Sir Ernest George never was at any great pains to do ; he saw to it that materials, craftsmanship and texture as well as design should be in the best tradition of the English country he loved. He did extraordinarily careful work in matters, such as these, that touched his heart. I want these introductory remarks to give a lead to those who have more right to speak of him than I have, and who are in a position to pay him a more worthy tribute.

Mr. HENRY M. FLETCHER : I should like to say a few words from the point of view of a personal friend of Sir Guy Dawber. There were, I think, very few people in this profession who came across Dawber without feeling that they had met a friend. He had a wonderful ease in getting on with people owing to his genial and kindly nature. He always impressed one with his enthusiasm for the things about which he cared. He was sometimes explosive, but in a way which never hurt anybody ; one always felt that it was because he felt so strongly that he could sometimes be rather violent in his methods of expression. He was indeed a most lovable man.

I think that perhaps he was the only Gold Medallist we have had who made his name in domestic architecture. His output was not very great ; it is not possible for a man to be a domestic architect and produce a great output. The amount of attention which each individual job requires is so great that if you want to be successful in domestic architecture you have to concentrate on small matters, and Dawber was endlessly careful that his work should always be of the best. We can regard his Gold Medal as the reward of quality and not of quantity, and there is no higher basis for a great honour than quality. But above all he will leave behind him the memory of a most lovable man.

Some further references to Sir Guy Dawber were made in the course of the discussion



Plan of the University site in relation to the neighbouring parts of Bloomsbury. The block plan of the buildings shown here represents the latest scheme after the abandonment of the complete spinal plan

The University of London, from a drawing by C. Hutton

THE UNIVERSITY OF LONDON

By CHARLES HOLDEN [F.]

A Paper read to the Royal Institute of British Architects on Monday, 25 April 1938
The President, Mr. H. S. Goodhart-Rendel [*F.*], in the Chair

In speaking to you to-night on the University of London, I would like to preface my remarks by explaining that any reference to that great Institution is simply meant to apply to that relatively small section of the University in Bloomsbury for which I am responsible as architect.

Though relatively small, it is none the less relatively important—for the taxi-man now knows where to go when asked to drive to the University ! It is on the map !

It is with a mixture of humility and pride that I stand before you to-night to tell you something about the building of the London University : pride perhaps in the approaching fulfilment of a clear purpose : humility in the knowledge that the finished work falls so far short of that purpose, as I know only too well.

And yet even so, I do not think I would wish to have it otherwise to-day : the work is as it were a published book which has passed out of my control —I cannot re-write that book, and I would not if I could, for, after all, the work of man is measured by its weakness as well as by its strength—the weakness gives the scale by which we measure it like the human figure seen against the Gothic portal.

I am not unaware of the importance of the work : in it is written a faith, a philosophy and an æsthetic principle, combined, as I feel they must be combined if our lives and the world we live in are to have meaning and purpose.

I know that I am on debatable ground here : the purist will say that the art of architecture has nothing to do with religion or philosophy and, being something of a purist myself, I am disposed to agree up to a point, for, after all, a work of architecture must ultimately be judged by its æsthetic appeal, but I am convinced that what a man thinks, and feels, and believes is indelibly written in his work, however much of a purist he may be.

But I would add with emphasis that there are

little things that matter: little, prosaic commonplace things, little things commonly thought ugly, connected with the physical needs of life which the architect has to accept with gladness as by no means negligible ingredients in his masterpiece.

I am sure I shall be unpopular if I mention "soil pipes" in this connection, and yet it is the ready acceptance of these and other similar "nuisances" as the equal in right to pomp and circumstance that helps to supply the key to æsthetic achievement.

A poet friend has written, "Poetry is not a matter of playing with pretty words: it comes from the source of courage and understanding, and even when it deals with ugliness and evil it ought to be lit up with that courage and understanding."

Before our President, I hesitate, in my ignorance, to refer to music, but has not the discord a well-established and honourable place in music? And not only in the music of to-day which is so baffling to many of us.

And so, with architecture, the discord must be woven into the theme "with courage and understanding."

In the year 1931 the University Court and Senate made their important decision committing me to a life sentence with hard labour.

It was, I know, a great honour, and I was very happy in the acceptance—nevertheless, it was not without a tinge of regret that I saw disappearing into the distant future the leisure and repose of retirement from active practice.

The site, as you all know, is in the centre of one of the most beautifully laid-out quarters of London, with a rectangular formality liberally sprinkled with green, open spaces, and with just enough accidental irregularity to save the quarter from the monotony of mechanical chess-board patterning.

With the proximity of the British Museum to the south, University College to the north, and the School of Hygiene and Tropical Medicine to the west, there was every promise of the neighbourhood becoming a real centre of learning—a University City—and the importance of the new University group in this setting acquired a new significance.

Miss Jeffries Davis has made a very exhaustive research into the history of the University site which has been published in the *London Topographical Record*, from which I gather the following brief notes:—

An early plan of part of London about the year 1558 shows St. Giles (really) in the Fields, Bloomsbury Manor House on the site of Bloomsbury Square, and one cow on the University site or thereabouts.

By 1720 London had spread until it was a compact mass of buildings up to Great Russell Street; St. Giles was no longer in the Fields, though it has retained the name to this day.

Southampton House occupied a site to the north of Southampton Square (now Bloomsbury Square), and Montague House on the site of the British Museum.

A curious bastion-like plan in the garden of Southampton House marks the outline of one of a chain of forts built to resist the Royal advance on London: the outline of this fort appears on maps of the area for another century and a half, and it is not unlikely that some remains might still be found on the south side of Russell Square, since the formation of the Square would render the complete demolition of the fort unnecessary.

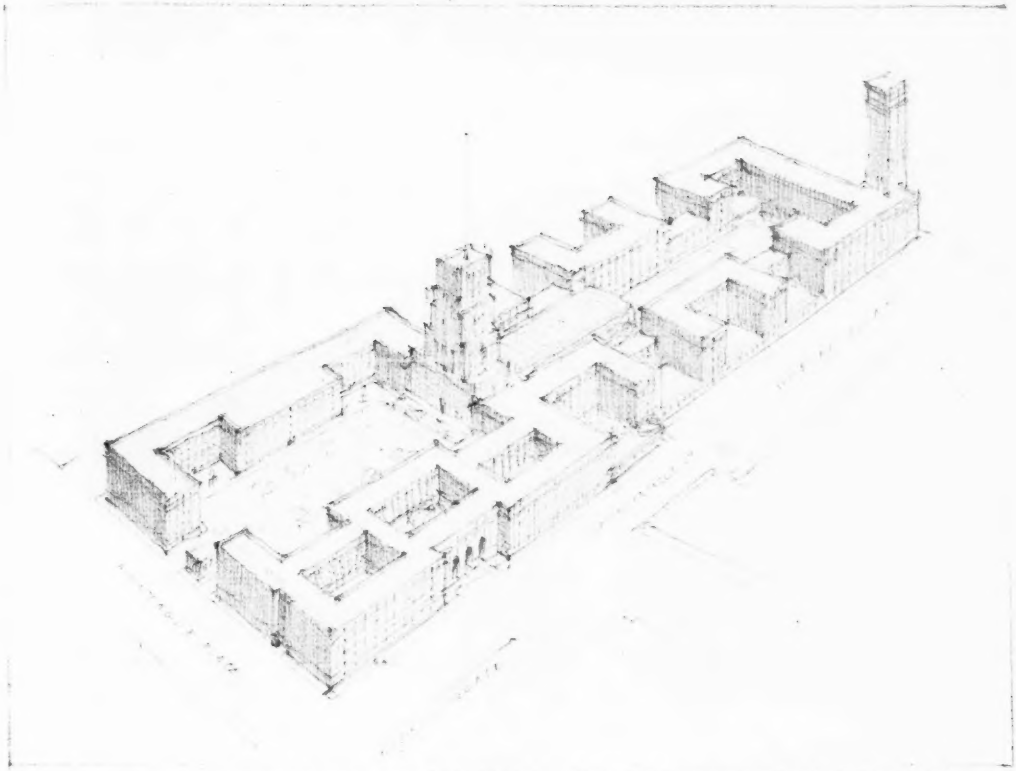
A plan of 1748 shows Bedford House and Bloomsbury Square in the place of Southampton House and Southampton Square, and clear open country to the north.

The University site occupies portions of two large fields known as Long Field and Babers Field, which together covered an area of approximately 57 acres, and included the sites of the British Museum and Russell Square.

Between 1772 and 1786 Bedford Square and the blocks between Tottenham Court Road and Gower Street were constructed. About 1803, Bedford House was sold and pulled down, and in 1806 appeared James Burton's layout for Russell Square, Tavistock Square and the streets in the immediate vicinity. It is much as it is to-day, but Torrington Square was not then thought of.

"William Prior's drawing of 1830 depicts a part of the last field to disappear, and the site of Gordon Square: the ground is rough and uneven—the water shown was probably lying in a hole from which gravel or brick earth had been dug." . . . In the background is to be seen the back of University College. The place had an unsavoury reputation, duels were fought there, and it came to be known as the "Field of the Forty Footsteps." It was there that two brothers fought while the lady of their choice watched at a safe distance. Both men received fatal injuries.

We were supplied with an Act of Parliament empowering the University to enclose the existing streets and open spaces within the boundaries of the ten and a half acre island site bounded by Montague Place to the south, Malet Street to the west, Byng



This and the illustrations on pages 639 and 641 are of Mr. Holden's preliminary sketches made primarily for his own information in order to get an idea of the block plan and scale

Place and Gordon Square to the north, and Woburn Square, Upper Montague Street (now Thornhaugh Street) and Russell Square to the east. This orientation, I may say, is only approximately correct.

The Act provided that open spaces within the site were not to be less in area than the open spaces previously existing, but any land given up for road widening was allowed to be considered as part of the open space required by the Act.

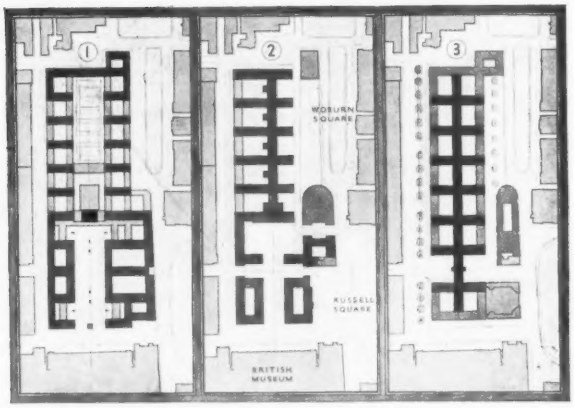
A plan accompanied the Act clearly defining the boundaries and the road widening, which had by that time been carried out by the local authorities.

A printed document entitled "University of London, Bloomsbury Site: Instructions Relating to an Architectural Design," contained a full schedule of the accommodation of the eleven units which were included in our instructions. This schedule had been most carefully worked out by Dr. Lanchester, acting in an advisory capacity for the University, and was most helpful in enabling us to get to work on the plan, although we were given a free hand in interpreting the general recommendations included in the schedule.

The eleven units were as follows:—

Administration Block.
University Library.
University Hall.
Institute of Historical Research.
O.T.C. Premises.
Courtauld Institute of Art.
University Union.
Birkbeck College.
School of Oriental Studies.
School of Slavonic Studies.
London Day Training College (now the Institute of Education).

It was also assumed that other units would ultimately be accommodated on the site.



Three stages in the planning

Allowance was to be made for a 10 per cent. extension to the Administrative Block (now called the Senate House) and a 20 per cent. extension to all other units except University Hall.

The instructions indicated a desire for an open centre or quadrangle, for a tower, and for a certain order of development of the site having some regard to the value of the properties and the length of leases still to run.

For my own information and in order to get an idea of the scope of the problem, very rough sketches were made on small sheets of notepaper, including a very rough sketch of the block plan, following the recommendations in the schedule. The roughest of freehand sketches was also made showing the possible grouping and massing of the buildings from various points of view.

Many plans were tried out and abandoned. I show three of them, and I think I must have been six months at least in getting even as far as that. We commenced with buildings around a large open court at the southern end of the site and on the central axis of the British Museum.

This arrangement, attractive enough in itself, had to be abandoned on account of the rigidity of the planning into arbitrary outlines ill-suited for the degree of flexibility which was felt to be desirable in a building with a long future before it.

It soon became evident that the provision of adequate and satisfactory means of extension to the several units was to be the controlling factor in the general layout; and the spinal plan was subsequently evolved, at first in the northern half of the site only and finally throughout its whole length.

It was intended that the first portion of the buildings to be erected would occupy the spine and the ribs west of the spine, while the ribs to the east of the spine would allow for the future extension of each separate unit. Every unit would therefore have provision for its own extension.

In this plan the intersections of the spine and ribs would contain the lifts, staircases, lavatories and cleaning services, leaving the whole of the remainder of the units to be sub-divided at will.

The Senate House naturally occupied the southern end of the group with a frontage to Montague Place; in this case, owing to the difficulty in allowing for future extension, the building was intended to cover present and future requirements.

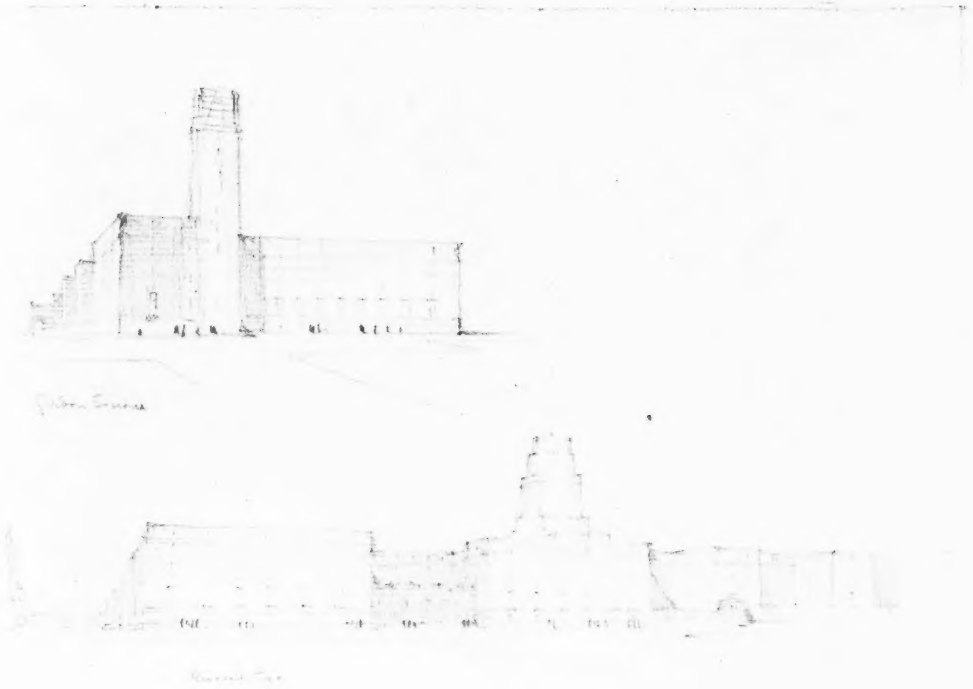
University Hall fell very happily into its place on the east-west axis of the Senate House, with an important frontage to Russell Square on the centre of the western side.

In this position University Hall lends itself, together with the Senate House, to the ceremonial functions inseparable from University life.

The central axis of the British Museum was adopted as the central axis for the spine, and the University group thus occupied the middle of the site, leaving the open spaces on the two flanks, that on the west side to Malet Street being about 50 feet wide, and that to the east to Woburn Square about 90 feet wide, an arrangement which had the very practical advantage of isolating the University buildings, and thus greatly reducing traffic noises and vibrations.

The architectural possibilities of the plan were almost better than we could have hoped from a plan so simple and direct without any of the tricks of the "grand manner," and an impressive composition of the masses was possible even though the buildings were still incomplete, while the tower took its place naturally on the centre line of Store Street.

We were not at all sure that so drastic a departure from the recommendation in the instructions would be received with favour by the Court and Senate: a model was therefore prepared in my little workshop at Welwyn. Mr. Keene (now the assistant clerk of works) worked at it with great enthusiasm, taking infinite pains to get the scale right; it was really exciting when the finishing touches finally converted what appeared to be a small wooden hen ladder into a vast building. You will note that with the exception of one opening to the tower there was a continuous frontage along Malet Street.



Preliminary studies

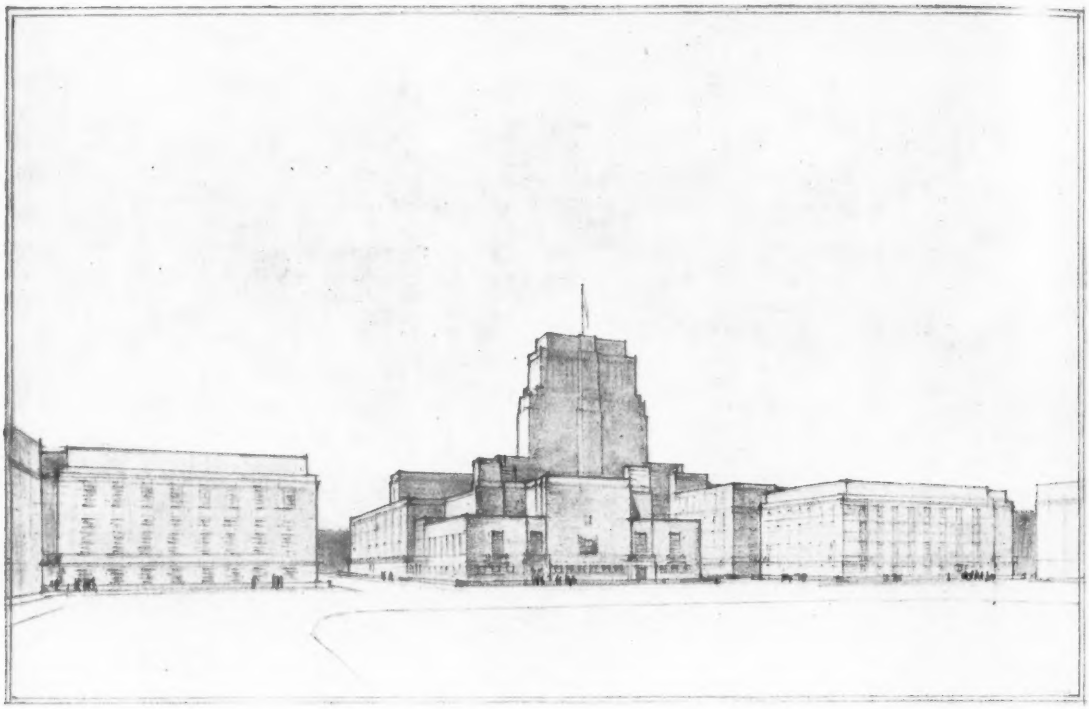
The model was received with favour, and after obtaining the approval of His late Majesty King George V, the London County Council, the Holborn Borough Council, the Royal Fine Art Commission and the Duke of Bedford, we were permitted to proceed with the detailed planning.

Subsequently, for one reason or another (but mainly perhaps due to an encouragement to be more generous with the open spaces), modifications were made in the layout plan until you see it in the stage shown in the bird's-eye view.

By the omission of the link to the north of the Institute of Education (which was the limit of the contract known as the "balanced scheme"), the first group now became so complete in itself as an architectural composition that it was possible to contemplate with equanimity some departure from the complete spinal plan, should that be necessary, so that when the emergency arose, due partly to financial stringency and to a desire for separate identity in some of the institutions to be accommodated on the site, the authorities found (no doubt to their surprise) that we were not only willing but ready with a plan to meet the emergency.

While this general view of the balanced scheme is before us, I must digress for a moment to point out a variation in the spacing of the windows on the third floor along the two main fronts, where six windows are equally spaced over seven on the floor below.

This arrangement has an exact parallel to the syncopation which we find in some of the best of music, and it is for the same rhythmical purpose that it has been employed in this case. It fulfils the purpose of breaking the vertical punctuation or "beat," the row of windows on this floor combining with the lines of the parapet in giving a flowing horizontal emphasis to the lower masses of the building.



"The University from Russell Square in A.D. 2014." This drawing shows an ideal completion of the scheme by university buildings flanking the assembly hall on the western side of Russell Square, but since some of the existing leases do not fall in until 2012 no view quite like this can be considered possible until 2014!

The change in the layout now proposed was to group the future buildings around Torrington Square in separate buildings, an arrangement which would permit a change of material and allow a variety in the planning of the several blocks; we hoped also that it would enable us to avoid the expense of piling, which would have been necessary in the continuous spinal plan.

A cynical person might be inclined to connect the change of plan with the removal of our offices to Torrington Square!

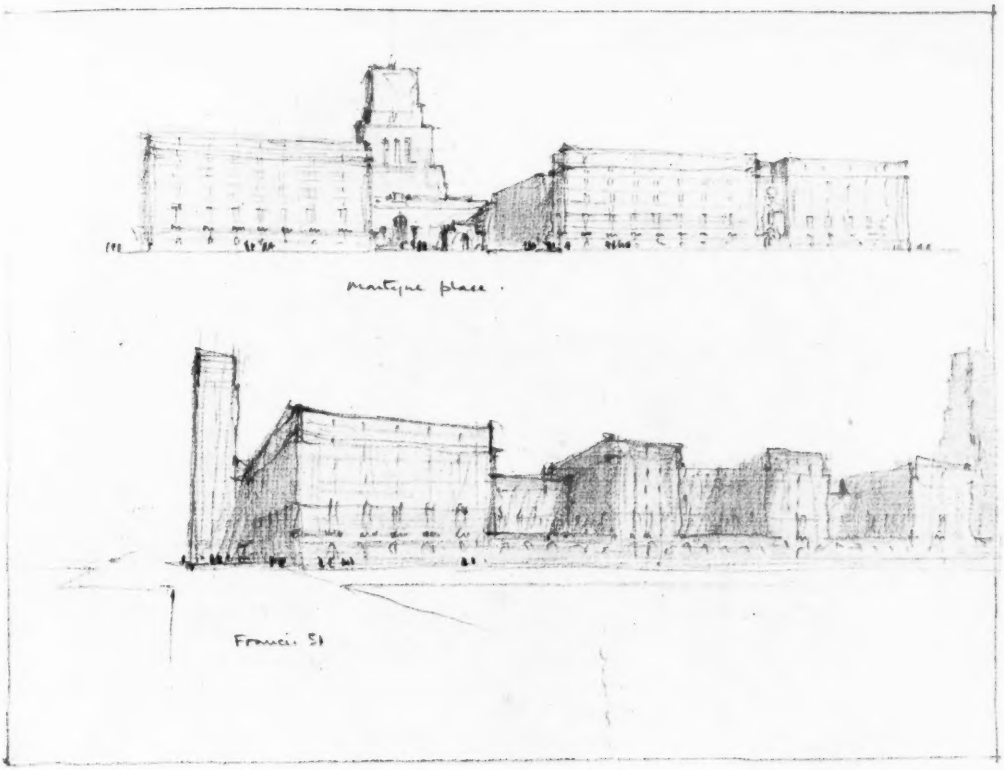
A not unfriendly critic who made it his life's work to save Torrington Square, wrote to me to say that he hoped our removal was a good augury.

Friends have been most sympathetic over the change, assuming, I suppose, that one must be disappointed to abandon a favourite scheme; but really I have no regrets, for I find that a change of plan brought about for perfectly good and practical reasons usually leads to most interesting and unforeseen results, and I have come to regard such changes without dismay, and even to welcome them as an introduction to a new and pleasurable adventure.

My next slide shows Russell Square—in A.D. 2014! It is hoped that the Russell Square front of University Hall will ultimately be flanked to the north and south by two buildings similar in height and in general treatment, and thus present a formal elevation along the whole of the west side of Russell Square, but as there is a lease which does not expire until A.D. 2012, I shall not then be in active practice! But the existence of this lease will not prevent University Hall going forward in 1939.

For the more important buildings in a large University (unlike most buildings, public or private), a continuity of active life extending over many centuries must be anticipated, and we felt it our duty to make provision for that continuity.

We therefore resorted to a method of construction based upon centuries of experience, for we did not feel that this was an occasion for the admission of



any element of doubt as to the permanence of the structure.

For this reason brick and stone were selected for their known permanence and stability in the construction of the weight-bearing walls and piers.

I should mention here that, on sinking four trial holes on the site, water was found standing at a uniform level in a seam of gravel overlying the London clay, the water varying in depth from one to four feet.

As it was necessary to carry our foundations into the clay, it was considered advisable on Mr. Travers Morgan's recommendation to drive piles into the London blue clay in order to avoid the risk of settlement should the water be drained away as the result of building operations in the neighbourhood. By this means we were able to keep the pile caps for the most part above the water level.

The floors are of steel girders in pairs spanning from outside wall to outside wall, with the intervening spaces filled with hollow brick tiles separated with concrete ribs cross-reinforced, and of a sufficient strength to carry partition walls and corridor walls in any position that might be required, either now or in the near or distant future ; by this means the spaces within the building were capable of infinite change without disturbance to the main structure, and with little risk of becoming obsolete.

Generally, therefore, it may be said that the supporting walls are the most durable element in the building, while the floors are constructed of materials about which, on the score of insufficient experience, there may be some doubt.

The fact that these latter materials are fully protected from external moisture will no doubt contribute to their longer life, but if failure should occur this would probably be local, and would give warning of failure, and replacement would be possible without the need for demolishing the building.

Lest I should be considered a confirmed mediævalist I must explain that the tower contains a large steel frame. This was not originally contemplated,

but when Mr. Travers Morgan suggested an extensive mass-concrete raft under the whole area of the tower it was felt that advantage might be taken of this to distribute the loading more evenly over the foundations. The frame is in effect a steel cage independent of the outer walls designed to carry some part of the heavy load of books in the bookstacks direct to the foundations.

The method of construction imposed certain limitations on the design—and what method does *not* impose limitations of one kind or another?

The limitations in this case are, that the piers must be of sufficient area to carry the superimposed loads, and that the stone lintels cannot exceed the length normal to the capacity of the stone to span the opening and to carry the work above.

These limitations by their very nature are age-old limitations, and the effect on the design cannot fail to give a traditional character to the building, even though there may be a complete absence of traditional detail and enrichments. The forces exerted in the building are static rather than dynamic, not only in the post and beam construction but also in the pyramidal composition of the masses.

This grouping within a pyramid is probably the most stable form of building short of the pyramid itself, for every portion as it rises above its neighbour is supported at its most vulnerable end by one or two side wings, while the tower, with its broad face to the prevailing wind, is strongly buttressed in its centre by the central pier containing the staircase and lifts connecting the library and bookstacks. It is really a building with many buttresses, but the buttresses serve the dual purpose of enclosure as well as support.

One hears about architecture which is designed first, and the reasons found for it after, and I have had it said about my own work, but there is a natural order, and the plan and construction must come first if we would keep our work sane.

It was most exciting when the elevation was first projected up from the plan to find that the building had almost designed itself.

The "balanced scheme" consists of two large rectangular blocks, each 248 ft. by 166 ft., connected together by the large tower, 210 ft. high, which measures 120 ft. wide at its base.

The southern block, containing the Senate House, has been in occupation for about eighteen months.

The remainder of the balanced scheme is now approaching completion, that to the north of the tower will house the Institute of Education, the School of Slavonic Studies and (later) the Institute of Historical Research.

At the fourth-floor level, the spine, the tower and three of the ribs are carried up above the general level, the whole of which space is given up to University Library; the fourth rib (not yet built) will permit of future extension for special libraries or other purposes.

In addition, the lower part of the tower, with the exception of the ground floor, will be used for library purposes.

The fourth floor accommodates the card catalogue (which occupies the centre of the tower), the Goldsmiths' Library, given by the Worshipful Company of Goldsmiths, and the two Middlesex Libraries, given by the Middlesex County Council. These three libraries are fitted with study carrels for readers engaged in extensive research work.

The offices of the librarian and his staff are also on this floor in one of the ribs.

The halls will be used for the exhibition of rare books, manuscripts, etc.

The finishings of the Goldsmiths' Library are in English walnut. The ceiling is in South American cypress, slightly bleached and picked out in gold, and the floor is of cork tiles. There is a stained glass window at the end, with the arms of the Goldsmiths' Company by Mr. Bossanyi.

The Middlesex Libraries north and south are carried out in English oak throughout; at the end of the library are the arms of the Middlesex County Council, and in the panels around the gallery are the arms of the boroughs of the county.

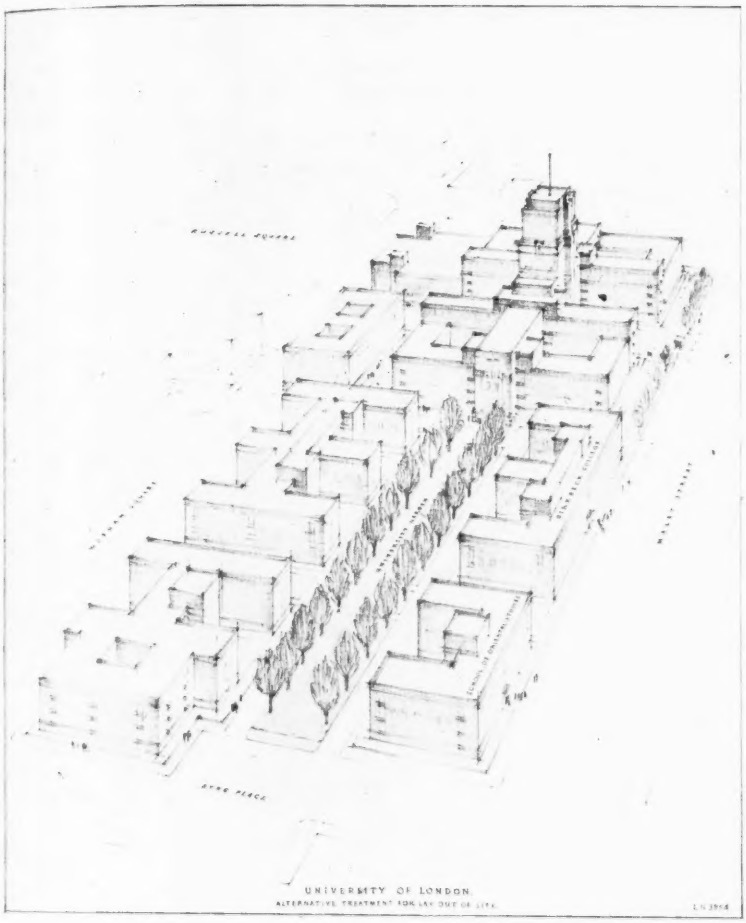
The ceilings in this case are in plaster, and the floor in cork tiles.

There will be a special library in the tower on the first floor, where, by reason of its geographical position, it will also be available for use on social occasions.

The remainder of the library will be given up to the Durning Lawrence Library, periodicals, lending and travelling libraries, map room, palæography room, bookstacks, book bindery, photostat room, packing rooms, etc.

One or more book lifts, each capable of carrying one attendant, will connect all stack-room floors with the book distribution counter in the catalogue room and other departments, while a larger passenger lift will serve all floors in the tower up to the tenth floor, from which point the staircase, passing through one storey, will give access to the roof.

Accommodation for about 500,000 volumes is



One of the first drawings to show the departure from the spinal plan

provided, while space for a further 350,000 volumes is available in the upper part of the tower.

The main entrance to the Senate House will be through the stone-lined vestibule occupying the base of the tower into the north lift hall.

From this point two large lifts serve all floors up to and including the sixth floor.

The lift hall leads into the Ceremonial Hall, at the end of which is the ceremonial staircase leading to the first floor.

The Ceremonial Hall, which is carried up through two floors, is lined with polished Travertine marble, treated very simply as a casing to the brick structure.

The wrought-iron balustrade is in forged work throughout, with a bronze capping and cast bronze symbols worked into the centre of the bays. This balustrade makes a rich foil to the severely plain treatment of the marble, and was intended to have some of the richness of the work of Jean Tijou, but with an insistence on horizontal and rectangular forms and a reliance on the simple forging of flat plates for the leaves.

The ceiling is in solid plaster, following the structural lines of the floor. The enrichments are based on the plane tree leaf—a tree so closely associated with London.

By the way, there are no fibrous plaster or suspended ceilings in the building. All the plasterwork is on the solid throughout, the lime for which was run on the site.

In the southern entrance hall by Montague Place is the War Memorial to the members of the University of London O.T.C. who fell in the Great War.

To the east and approached from the Ceremonial Hall is the Macmillan Hall (named after Lord Macmillan, the Chairman of the Court), which will serve as a conference hall, dining hall, and, on ceremonial occasions, as a reception-room when University Hall is completed, and with which it will be in direct communication. In view of the several purposes the hall has to serve, the walls have been lined with Travertine marble with fabric panels inset to provide the necessary absorbents for good acoustics. The lights shown in the slide are temporary, and will shortly be replaced. We are also about to embark on a rather elaborate colour scheme for the ceiling.

To the west of the Ceremonial Hall is the William Beveridge Hall, which occupies the centre of the large, light court, and has a seating accommodation for between six and seven hundred persons.

The floor is on three levels, and the room is lighted by day and night through the large central

laylight, at night by means of nine perfectly common workshop pendants between the laylight and the roof light. The result is very satisfactory, and, to my surprise, these workshop pendants are not visible between the two lights in the daytime.

The dado around the hall is of teak, with a fret in teak picked out with brass inlay.

The walls above the dado are lined with Cabot quilt and fabric of special design.

On the first floor at the head of the ceremonial staircase is an ante hall, from which is approached the Vice-Chancellor's room—a room panelled in English oak from floor to ceiling, the names of the Chancellors and Vice-Chancellors being inscribed on the panels.

The Principal's room is also panelled in English oak. This room possesses the only coal fire in the building.

Ashburton marble was used in the mantelpiece, in compliment to the late Sir Edwin Deller, a man of Devon, whose death, resulting from an accident on the building, is recorded in the room he was to occupy for so brief a time.

On this floor are also the rooms for the Chairman of the Court and the Chairman of Convocation and the senior officers of the administrative staff, the Court room, the Senate room, and an ante room for the use of members of the Court and Senate.

The Senate room is 50 ft. by 30 ft. and 28 ft. high. The room is panelled in English walnut to a height of 10 feet.

The walls above are lined with Cabot quilt and covered with a specially designed fabric.

The windows are high up on one side of the room only, and are glazed with white Norman slab glass. Owing to the varying thicknesses of the slabs the light is broken up with jewel-like effect.

The seats in the Senate room are fixed in pairs, each seat being provided with a desk and separate desk light. Four large standards provide the general lighting of the room.

The ceiling is of South American cypress slightly bleached, panelled in moderate-sized panels to allow for movement in the framing. The panels follow the structural lines of the floor and ventilation to the ceiling is provided by perforations which are worked into the panel enrichments.

In the lobbies to the north and south of the Senate room are two windows with the coats of arms of the University of London and the Worshipful Company of Glaziers. The latter window is the gift of that company—both being the work of Mr. [illegible]ssanyi.

On the third floor is the kitchen, from which is served the large and small refectories and the private dining-room on this floor, the conference and dining-room on the ground floor and the refreshment-room in the basement.

The refectories have a dado in English oak, with fabric filling above for acoustic purposes.

The ceilings of the refectories and the common-rooms have been decorated by students of the Royal Academy, Royal College of Art, the Slade School, Goldsmiths' College and the Central School of Arts and Crafts. The plaster being new, it was impossible to embark on a more ambitious programme of decoration, and it was felt that it would give the students opportunities for exercise in large-scale mural decoration, and having regard to the recreational character of the rooms a certain freedom and lighthearted playfulness was permitted.

In the private dining-room we were more discreet in providing a quiet background to serious conversation. The walls and ceiling of this room were decorated by Mr. Michie, a member of our staff.

I am afraid I have so far overstepped my time that I cannot do more than just mention the engineering services and the help we have received from our several consultants.

Mr. Travers Morgan, who was responsible for the retaining walls, the piling and the steel and concrete work and the more heavily stressed piers, has saved us many sleepless nights. The slide shows the foundation stone perched up in the air, but it was not laid like this. On 26 June 1933 the foundation stone was laid by His late Majesty King George V. To avoid disturbing the stone after it was laid a column of sheet piling was driven about 40 feet into the ground, and on this was placed a concrete beam and granite plinth and brick backing in preparation for the foundation stone. After the ceremony the earth around was excavated, leaving the stone high in the air. Piers of brickwork were then built up until the beam was fairly supported, when the sheet piling was cut away, and so the foundation stone is where it was originally placed, in spite of the building operations.

With Mr. Stinton Jones' help, the building generally has been heated throughout with direct electric elements behind Travertine or black marble panels, and controlled by thermostats, while the William Beveridge Hall, the Macmillan Hall and the Senate room are electrically air conditioned. In every window jamb there is a chase which goes from the

top to the bottom of the building, so that there is a continuous connection the whole height of the building for every kind of purpose. That was extraordinarily useful; sometimes we used it for electrical purposes and sometimes for gas. When asked to provide a gas point for melting sealing wax on the third floor, we were able to bring it up in this chase quite tidily. The hot water supply is also electrically heated by local heaters. The switch-room is the apple of Mr. Stinton Jones' eye, and is a most impressive apartment.

Mr. Harris, our quantity surveyor, with his finger on the financial pulse, is the friend and helper of architect, client and builder alike, and trusted alike by all three.

The foundations and retaining walls were carried out by John Mowlem & Co., and it was a real delight to see the site after they had completed their foundation contract. It was almost a pity to disturb it.

Of Holland & Hannen and Cubitts, our contractors, there can be nothing but praise for the high quality of their work. They have a tradition to be proud of, and it is well maintained in this building.

Mr. Hope Bagenal kept a watchful eye on the acoustics, and by his help we were able to avoid serious error, indeed, I think I can say that the results have been entirely satisfactory.

It is impossible to do justice to all those who have helped most loyally and with enthusiasm in bringing this work so far to completion; it is not easy in work of this kind to subdivide the work, so that each shall have an equal share in the fun.

My friend Mr. Cowlishaw, our staff, Mr. Stone the clerk of works and his assistant Mr. Keene, Mr. Sweett the joinery manager (it is an education in itself to work with him), Mr. Pollinger the masonry superintendent, Mr. Pelling and later Mr. Jackson the foreman and all the under-foremen: I can do no more here than to pass over them briefly, but the brevity must not be taken as the measure of our gratitude for all their loyalty and good will.

And so I come to the end, having skimmed over the surface of the many problems and their solution, or attempted solution, which have been to me almost the most interesting part of the work.

I am sorry I am not able to take you all the way with me in this great adventure, but there remains the building itself, which will tell my story better than I can do it myself, and in fact in the only way that it ought to be told.

The front of the Senate House block to Montague Place

VOTE OF THANKS AND DISCUSSION

The Rt. Hon. LORD MACMILLAN (Chairman of the Court of the University of London) : To have placed at your disposal a site of ten and a half acres in the heart of London, and to be invited to place upon it a permanent home for a great seat of learning at the centre of the Empire, must be an opportunity that can seldom come the way of any architect. To-night you have learned how Mr. Holden has addressed himself to this enterprise, and the success with which his labours have been crowned. We have had the privilege of having revealed to us the stages in the genesis of the conception, and I can assure him that he has had no more interested hearers than those of us who have to pass many hours in the building of his creation. To hear how the idea first grew in his mind, how it developed, how it was altered, how it was adapted, is to be admitted into the secrets of the artistic mind in its creative moments, and we appreciate that privilege very highly indeed.

It is a great conception, and we admire more than we can say the imagination, the courage, the artistic insight and the skill with which this great task has been performed. Mr. Holden has one source of satisfaction which many architects in London must envy but few have enjoyed—so far as I know, this is almost the only building in London which has ever been erected without an acrimonious correspondence in *The Times*! That in itself is an achievement of no mean order, but it is due—is not it?—not only to the universal esteem in which Mr. Holden is held but also to his great artistic powers, which seem somehow or other to please all tastes and to win universal applause.

Sometimes he may perhaps have felt a little irksome the fetters of finance which we have had to impose upon him. They may have constrained him from some of his more magnificent flights of fancy, but I have admired nothing more in him than the resignation, and indeed almost the complaisance, with which he has accepted the crudities of our lay minds and has accommodated himself to the limitations of our purse, and also sometimes even to our frail sense of beauty and fitness. Such an architect, who can combine artistic and æsthetic gifts with indulgence for the academic mind—not always very easy to manage—is an architect above price ; and we congratulate ourselves at every meeting with him, and every time we enter the portals of the University, on our good fortune.

The rigid rules of this Institute prescribe that in three minutes I should pay tribute to a life's work. It is my fortune to have to attempt many feats of rhetoric, but this, I am bound to say, is completely beyond me ; and I shall best discharge my duty within my short allotted span if I simply say how grateful we are to Mr. Holden for all that he has done for the University. He himself has his best reward in that magnificent monument to his genius. To-night we thank him specially for letting us behind the scenes and giving us a glimpse of how his mind has worked and how this great creation has come into being. I have much pleasure, therefore, in proposing this vote of thanks.

Sir ROBERT PICKARD, D.Sc., Ph.D., F.R.S. (Vice-Chancellor of the University of London) : I cannot attempt to second this vote of thanks with the oratory and grace with which the chairman of our Court has proposed it, but I can perhaps in a special way, in seconding the vote of thanks, speak about our architect, our Mr. Holden. He mentioned at the beginning of his paper that the Court and Senate had condemned him to a life sentence. He need not flatter himself that however good his conduct he will gain any remission of that sentence! We have learned to know him, and we are benefiting by his work daily. Speaking on behalf of my colleagues on the Senate and on behalf of the administrative staff who have to use the rooms, we are benefiting by the great convenience of the layout and the adaptability of the building to the purpose for which we want it ; and there is, I think, not a single individual connected with the University who is not extremely pleased with the convenience and suitability of the building. Speaking as a layman—and I now speak as a representative of many laymen—I think it is a very great accomplishment for an architect to put up a building used by many hundreds of people weekly, and many thousands of people in the year, none of whom complain of any inconvenience but all of whom are full of praise for the way in which the building has been laid out.

Mr. Holden to-night—perhaps rightly, in view of the audience he is addressing—has laid emphasis on the exterior appearance. I am not talking so much about the exterior appearance, which pleases everybody—as Lord Macmillan says, no one has ever dared to write to *The Times* complaining about it—but more particularly for the users, and we are emphatically very pleased indeed with it.

In seconding the vote of thanks, I do not think it would be inappropriate for me to take up another phrase which Mr. Holden used. He said that there were no tricks of the " grand manner " in this building. I think that a similar phrase might be applied to Mr. Holden. If I may say so, the humility and the grace with which he described the efforts that he has made on our behalf are very symptomatic of the man whom we know, and probably you know him as well as we do. The paper has been characterised by a want of what in vulgar terms is called " swank," but we in the University feel that Mr. Holden can be immensely proud of what he

has done, and we are asking for more. He has a life sentence, and we look forward to his providing us with more good things.

It has been a very great pleasure to those of us from the University who are here to-night to listen to this paper and to see the slides which have been shown, and especially to know that Mr. Holden's work meets with the approbation of his fellow architects. I have very much pleasure in seconding the vote of thanks.

Mr. G. R. HOLLAND (Messrs. Holland & Hannen and Cubitts, Ltd.) : I speak from the contractor's point of view. I do not think that there are many of my trade here to-night, but I see some of my colleagues, and they may criticise what I am going to say ; but I cannot, as a representative of the firm who have the honour of erecting this building under the supervision of Mr. Charles Holden, express anything but happiness at being connected with such a monumental work. I expect that most of you have seen it from the exterior, and I know that there are many of you who have had the privilege of seeing it from the interior. Those who have done so, and all those who have seen the photographs shown to-night, must agree with me when I say that the arts and crafts of the building trade have been absorbed into this building to the utmost of their capacity ; and I do thank Mr. Holden for this, for we contractors are happier doing a building of that nature, where the crafts are used to their uttermost, than doing some of the standardised buildings which we have to put up at the present day.

In conclusion, I should like to say a personal word. Some of you may know that I happen to be President of the London Master Builders' Association, and, speaking from the contractors' side, I wish to associate our name with the eulogistic words of the President with regard to the late Sir Guy Dawber.

Mr. HERBERT L. EASON, C.B., C.M.G., M.D., M.S., F.R.C.S. (Principal of the University of London) : Who am I to add to what has been said ? I speak as the proud possessor, as you have heard, of the only fireplace in the building, and in this weather it has been a constant comfort to me !

I can only repeat what others have said, how much we who work in the building appreciate the convenience of the layout. I myself am an admirer of the architecture both externally and internally, but one has to remember that a building is to be used and not merely to be looked at, and we have nothing but praise for the acoustics of the Senate Room, the convenience of the offices, and the dignity of the buildings which are used for public meetings. I myself live on the other side of Russell Square, and when I look out in the evening, as I frequently do, and see that great tower floodlit, I am reminded of the sentence " Lord, make men as towers." I think that that is the greatest tribute which I can pay to Mr. Charles Holden.

Sir RAYMOND UNWIN [*P.P.*] : There is only one thing that I wish to say, and it is to link our speaker to-night with the Fellow of this Institute whose loss we are regretting. I always regarded Sir Guy Dawber as a man who, when he had a building to erect, looked at the whole picture of which the site formed a part, and considered that he was going to insert a spot of form and colour into that picture ; and he sought to make that spot a point of harmony in the picture. Usually it was a rural scene. I think that we have to be grateful to Mr. Holden for the fact that he also, in a different way but still in a very essential way, has looked at a part of London as a picture, and has inserted into it a building which is appropriate to its tradition and its surroundings. That, I think, is one of the supreme achievements of an architect.

Mr. HENRY M. FLETCHER [*F.*] : Having had the privilege on Thursday last of being shown round this building by Mr. Holden, I feel that I must tell the audience something that has been borne in upon me during his paper, and that is that if, having seen these photographs of the interior of the building, you go there and see the interior itself, you will say, with the Queen of Sheba, " The half of it has not been told me." It may be that it is impossible for a photograph to represent such interiors, but I think that really it is a deep-laid plot inspired by Mr. Holden's incorrigible modesty which has led to those photographs being put before us. If you saw the Goldsmiths' Library, you would not recognise it as being the same room that has been illustrated on the screen. The dignity of it, the rich and sober colouring of the English walnut, the beautiful cypress ceiling, lime whited, or whatever the treatment was, and picked out with exactly the right amount of gold, all give an impression of beauty and skill which no photograph can possibly represent.

Mr. Holden seems to have succeeded in bringing the whole building into one. His incorrigible modesty led him to speak of " we " all through his paper, as though it were a committee which had built this building. It was not ; it was Mr. Holden. You can see his mind all through it ; there is the modesty, and there is the grand manner. He said that he had avoided the tricks of the grand manner, and that is perfectly true ; he has avoided them all ; but he has not avoided the grand manner itself. The Memorial Hall, the libraries, the Senate House and the Senate Room are full of the grand manner, and that is as it should be for the great University of the great metropolis of our country.

He has been extraordinarily successful in his treatment of all the services—the heating, the lighting and so on. There are none of those untidy corners left that are the nightmare of every architect. He has mentioned soil pipes, with the implication that he had shown them all. He may have, but, if so, they are the kind of soil pipes that we expect to see in the courts of heaven !

Mr. W. G. NEWTON [*F.*] : I too have had the privilege, to which Mr. Fletcher has referred, of seeing this building last week under the guidance of the architect, and I was just going to make the point which Mr. Fletcher has made, that Mr. Holden has not even begun to do himself justice, because it is impossible, I think, to show these interiors by means of photographs. The photographs do not and cannot show the extraordinary and loving care which he has taken over all the details, the extremely charming colour schemes of wood and textiles and colour decoration, and the charming acoustic wall coverings which have been largely if not entirely designed by him, and which form in themselves an admirable and delightful feature of the building. That is one point which I wished to make, that Mr. Holden has not done himself

justice, and that from the photographs you can gain no idea of the beauty of the building.

My second point is that it seems to me that Mr. Holden takes this extremely sound foundation standpoint, that everything is part of the building, from the soil pipes to the Senate House ; everything is reduced and made part of a coherent whole. That surely, when worked out by an all-embracing mind, is the essence of modernism—not shapes, not thinnesses or thicknesses, not horizontalities or verticalities, but making everything contribute to a complete whole.

Mr. D. S. MACCOLL [*Hon. A.*] : May I say a word about that " life sentence." I heard, at the time when an architect was being chosen for this job, what I do not think was altogether a legend. Various people were talked to by the authorities, and some took a rather high and mighty line ; indicating that they would be prepared, in the multiplicity of work on which they were engaged, to give some attention to this, if it were put into their hands. Then came Mr. Holden, and he, in his quiet way, outlined his ideas and added that he would devote the whole of his life to this one object if the task should be put into his hands. Mr. Holden passed the life sentence on himself. The committee said, " That is the man for us." *He was.*

(The vote of thanks was carried unanimously, with acclamation.)

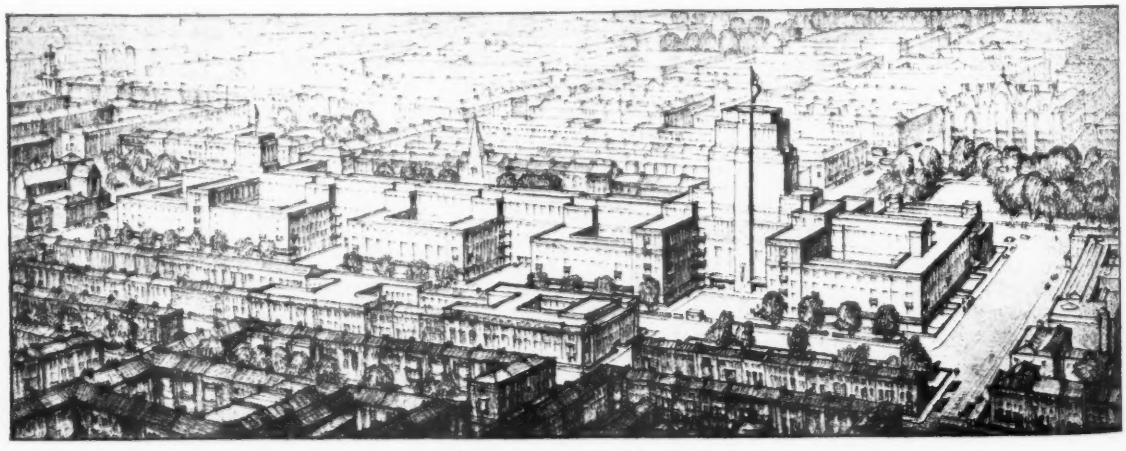
Mr. CHARLES HOLDEN : " It is a great trust " were the words of Sir William Beveridge on the day of my appointment. It was a trust which I accepted with faith and with confidence. It was also a great responsibility, made the greater by the confidence which was reposed in me. Perhaps the Court have had misgivings at times over my capacity for spending their money (Lord Macmillan : " No ! ")—on a rising market, I may say—but they have been very patient and forbearing, and I think that they found me not unready to make adjustments from time to time. I do not think that I have been an unwise steward. It has been a happy time, and there have been the happiest associations with everyone concerned ; and somehow I cannot help feeling that that happiness has found expression in the building itself.

Mr. Fletcher spoke of the " I " and " we." As a matter of fact, I used " I " for the early stage when it really was " I " before the work passed into the drawing office. Actually I think that I was quite right to say " we," because in a work of this kind we have to depend a great deal on our staff and on our helpers, and my own feeling is that they want to have a little fun as well as the architect, and when they show initiative I like to give them their head as long as it is possible to do so, as long as the character and atmosphere are preserved. I think we have succeeded, but it is a joint effort, and I think that " we " is perfectly correct. I have been given credit for a good many things this evening which I could almost say are not mine, though some things might not have been the same if I had not been there.

I am glad that several of the speakers have found something more than mere style in the building. I make allowance, of course, for present enthusiasm, but in spite of my so-called modesty I agree with them.

I should have liked a little criticism to-night. I believe that there are several in this room who might have offered criticism, and I am sure there would not have been any difficulty in finding something to criticise. I have been guilty of many crimes ; I have been guilty of conformity and of nonconformity, and even of common sense, which I believe is about the worst crime of all !

I thank you for the way in which my paper has been received.



London University, from a drawing by C. Hutton

LONDON UNIVERSITY BUILDING

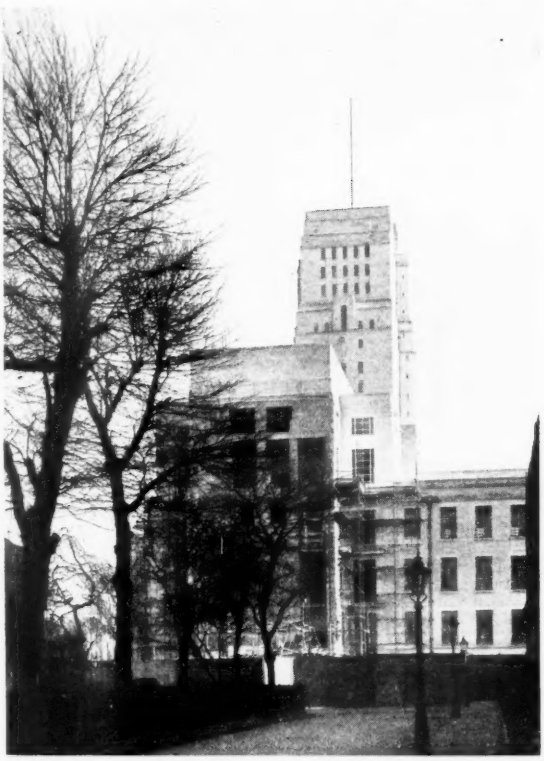
Architect: CHARLES HOLDEN [F.]

These illustrations and accompanying notes are intended to be an addendum to the paper by Mr. Holden, reported elsewhere in this issue. Of necessity they deal with their subject in a superficial manner. This is not only because the whole scheme is the largest building project in the country, but also because it contains so much interesting detail in the many individual rooms. Of these latter only a few of the more important can be illustrated or briefly described. There is material enough already for a descriptive volume, and it is to be hoped that such a volume, or volumes, illustrating the whole project fully, will one day be produced.

THE PLANS

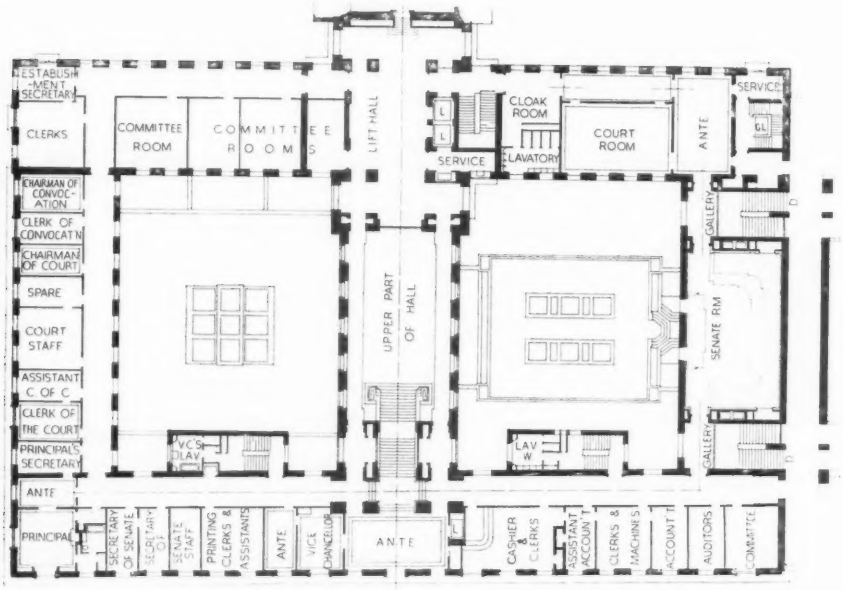
The plans here reproduced have been grouped as follows :—

The Senate House. On pages 650 and 651 are the four principal floor plans. The ground floor contains two halls, the William Beveridge Hall, used for lectures and meetings, and the Macmillan Hall, for conferences and banquets. It will also serve as a reception room to the Great Hall when this is built. In the centre is the Ceremonial Hall, rising through two floors. These three halls are surrounded by a ring of offices. The first floor contains on the south and west sides the offices of the



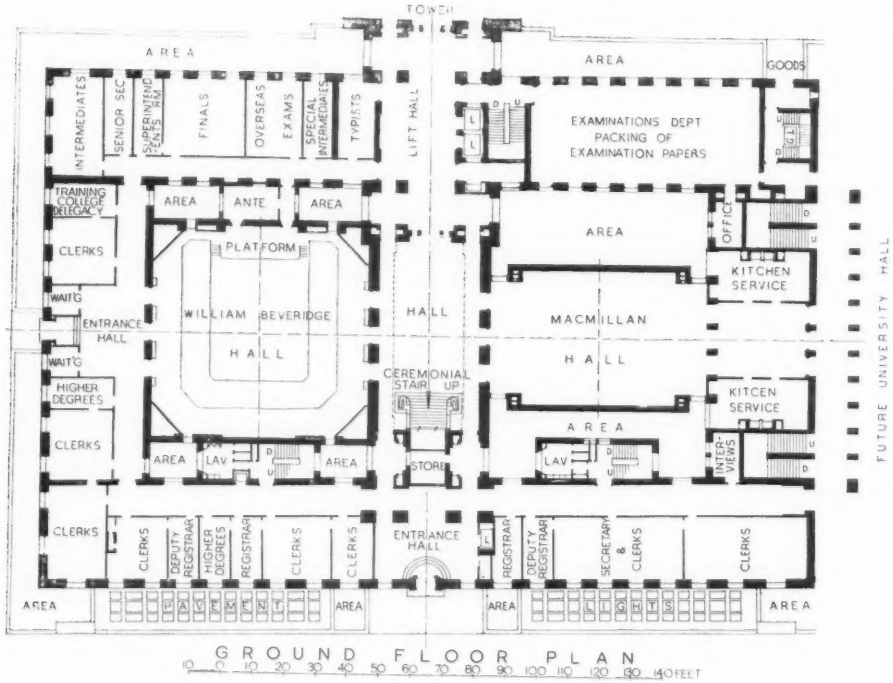
The tower and the end of the spinal plan facing Torrington Square. The end is in process of being faced with Portland stone

General view of the building as so far completed. In the foreground is the Senate House, facing the British Museum. Behind, the tower houses the library, which has wings forming a fifth floor to portions of the adjacent buildings. Left is the Institute of Education



FIRST FLOOR PLAN

The Senate House. The Senate Room and Court Room form a suite in the north-east corner of the building

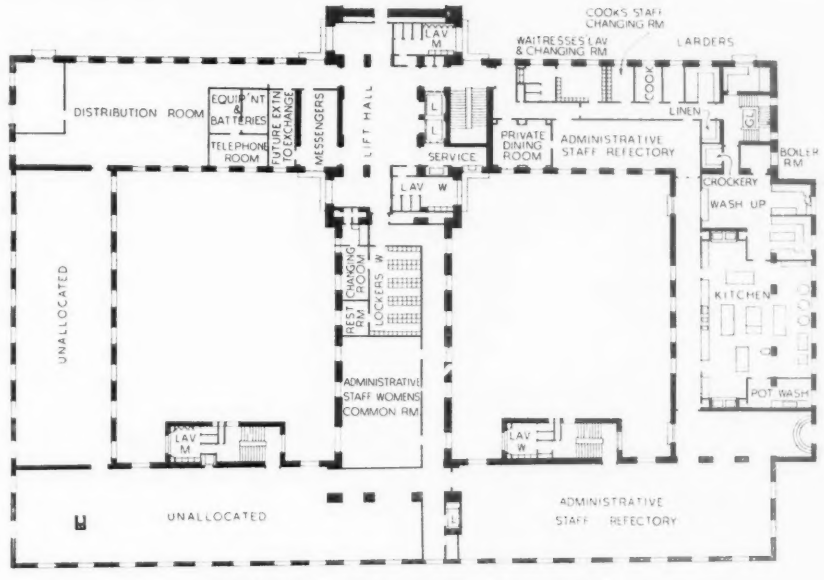


GROUND FLOOR PLAN

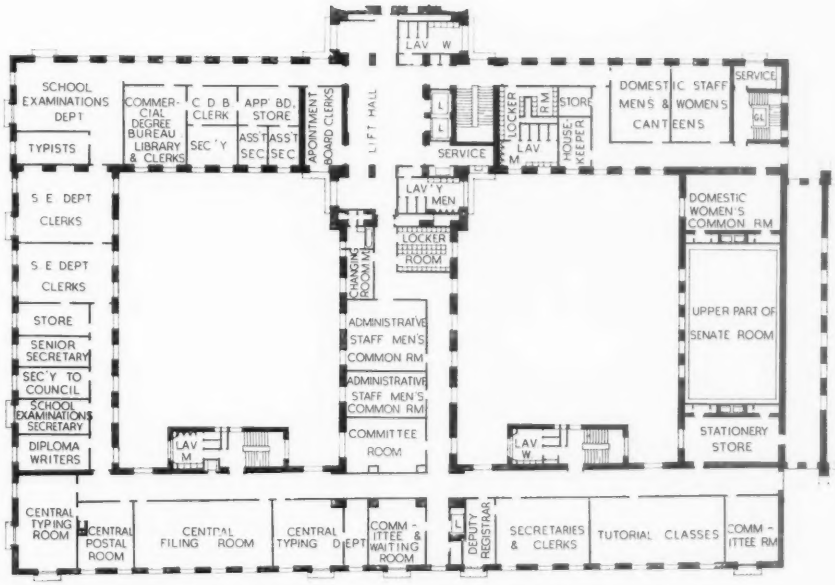
10 0 10 20 30 40 50 60 70 80 90 100 110 120 130 140 FEET

The Senate House. The Macmillan Hall will serve as a foyer to the Great Hall

The Senate House. The east side contains the kitchens (see view on page 661), large and small refectories and the Private Dining Room



THIRD FLOOR PLAN



SECOND FLOOR PLAN

The Senate House. The second floor contains committee rooms, staff rooms and secondary offices

The grand staircase in the Ceremonial Hall. The walls are lined with Italian travertine; the floor and steps are of unpolished travertine. Delicate wrought iron and bronze work in the balustrades form a contrast

The Ceremonial Hall; the head of the grand staircase. The plaster ceilings have a design based on the London plane tree

Vice-Chancellor, Principal and senior officials. On the east side is the Senate Room, and on the north the Court Room, arranged with subsidiary rooms to form a suite. Committee rooms occupy the remaining space. The second floor contains offices and the quarters of the domestic staff. The third floor houses the kitchens (east side), large and small refectories and the Private Dining Room, and there is space not yet allocated. The basement, of which a plan is not given, houses stores, some offices, and the refreshment room of the Great Hall.

The Tower. On pages 655, 656, and 657 are plans and illustrations of the tower, which houses the Library. The principal floor is the fourth, the catalogue being in the tower itself. The Goldsmiths' Library, the Middlesex Library South, the library offices, and a music library over the latter form a fourth floor to the Senate House. Similarly, the Middlesex Library North, the Durning Lawrence Library, the Map Room, extend over the Institute of Education. The tower above the fourth floor houses the library stacks. On the first floor is a large room available for committees and social occasions; on the second, Lending and Periodicals, and on the third the Travelling Library. The ground floor is open, approached from courtyards on the east and west, and forms the main entrance to the whole University building.

The Institute of Education. The plans of this are grouped on pages 658 and 659. The principal rooms of the ground floor are an assembly room, common rooms, and a gymnasium. The first and third floors contain lecture rooms, laboratories, and class rooms. The second floor will house the School of Slavonic Studies.

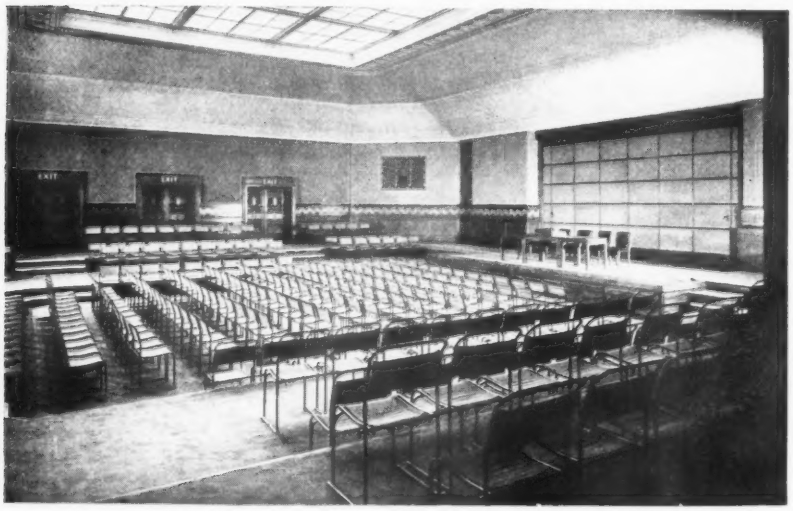
The Power House. This is situated under the courtyard to the east of the tower. Here are the main switch-room for the direct electric heating system, transformers, artesian well, workshops, etc. They are lit by windows in the areas of the adjacent buildings, and by a central well.

THE PRINCIPAL ROOMS

The Ceremonial Hall. (See opposite.) The whole of the walls, including those of the adjacent lift hall, are

The Ceremonial Hall, seen from the head of the grand staircase. The lift and enquiry hall and main entrance are seen beyond

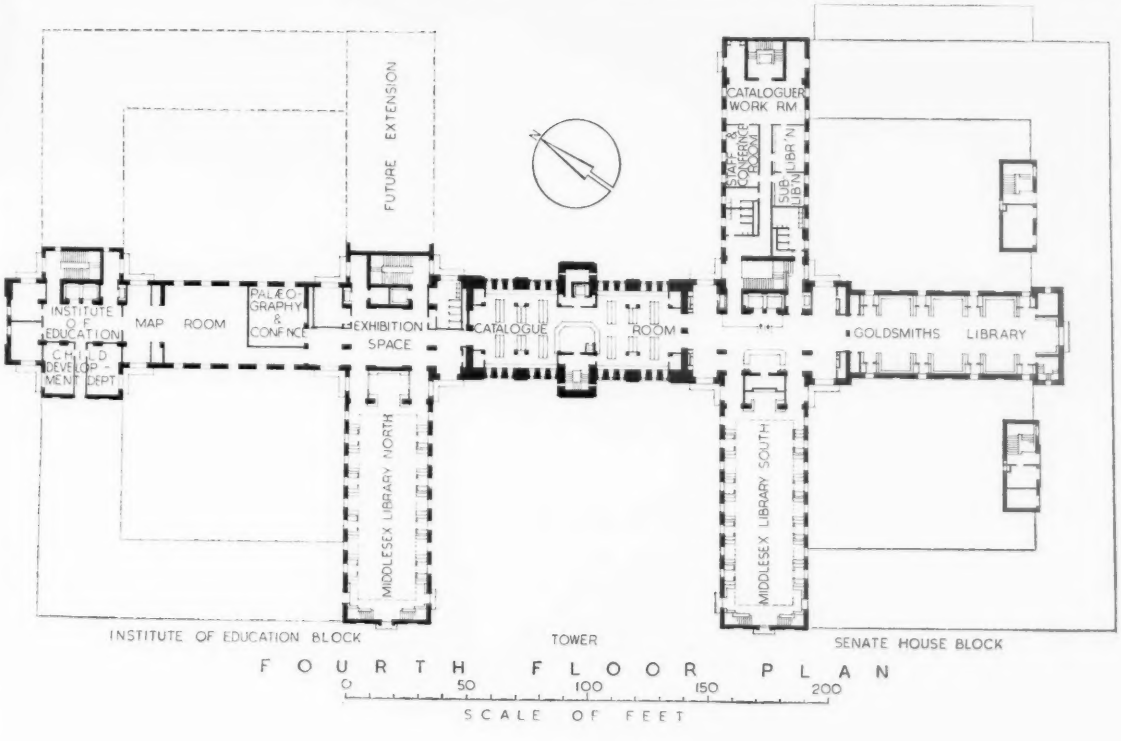
Left, the Senate Room: right, the Goldsmiths' Library. Both are panelled in English walnut and have ceilings of South American cypress. The upholstery of the Senate Room is blue Morocco leather and the lighting standards are of bronze



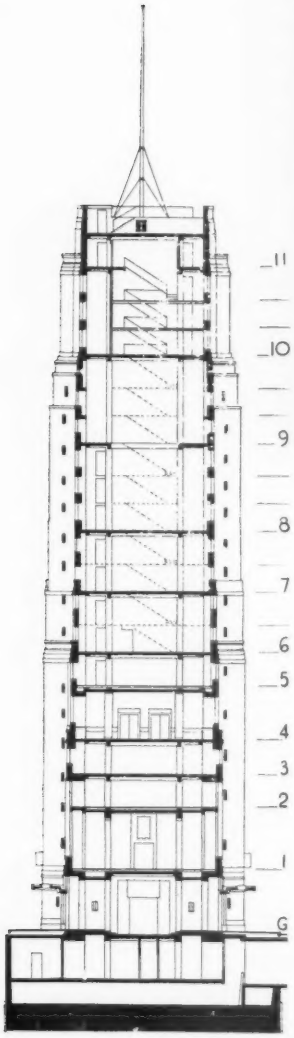
The William Beveridge Hall seats 600. The walls above the teak dado are covered with a tapestry acoustic absorbent. The room is air-conditioned

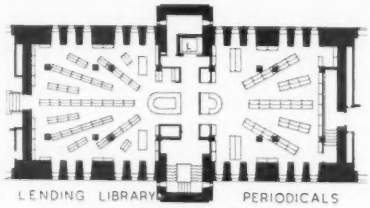
The Middlesex Library South has joinery of English oak. Alternate bays of the projecting bookcases are fitted with doors to form study carrells

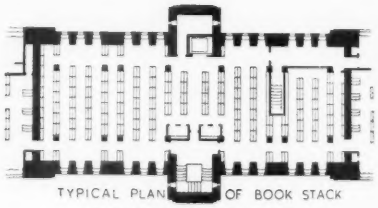
The main library is at fourth-floor level, with the catalogue in the tower, the upper part houses the stack. A music library is over the staff rooms

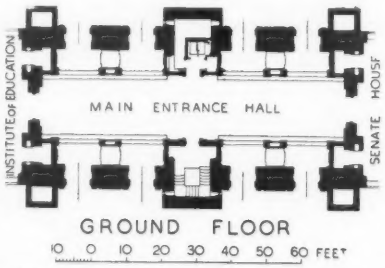


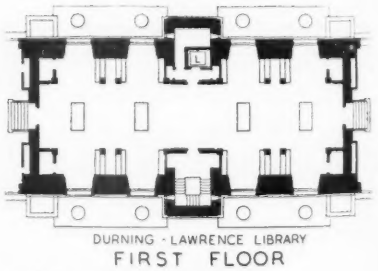
The building as so far completed seen from the air











Section and typical plans of the tower. The ground floor is open and forms the main entrance to the University

covered with slabs of polished Italian travertine. The floors are of unpolished travertine. The balcony railing is of forged ironwork, with handrail and central panel features of bronze. The plaster ceilings, which are of lime and hair direct on the coffered hollow tiles, bear enrichments modelled on the foliage of the London plane tree.

The William Beveridge Hall. (See page 654.) Wide-stepped seating accommodates about 600 people. The dado and stage are of teak with brass inlay. Above the dado is a tapestry-faced acoustic absorbent. Heating and ventilation are by means of air-conditioning, delivering high up in the four corners of the room, and extracting at floor level. A laylight provides both daylight and artificial light.

The Macmillan Hall. This is lined with travertine, inset with vertical tapestry panels serving as acoustic absorbents. The hall is placed axially with the Great Hall, and will serve as a processional way to the stage of the latter.

The Senate Room. (See page 654.) The joinery of the panelling, fixed seating, dais, etc., is of English walnut, and the upholstery in blue Morocco leather. The panelled ceiling is of South American cypress, light in tone and slightly enriched with carving. Lighting is by tall bronze standards. Above the dado the walls are covered with tapestry.

The Goldsmiths' Library. (See page 654.) Projecting bookcases of English walnut divide the sides of the room, which is 87 feet by 33 feet, into bays, eight of which have doors, and are used as study carrells. The ceiling is of South American cypress, the panels of which are outlined with bands of gold. The windows on the long east and west sides are glazed with slab glass, which diffuses the light. At the south end is a stained glass window bearing the arms of the Goldsmiths' Company. Lighting is indirect from the tops of the cases. The floor is of cork slab.

The Middlesex Library South. (See page 655.) The room, which measures 103 feet by 33 feet, is panelled in English oak, formed into projecting bookcases and study carrells, carrying a gallery. The bookcases themselves are of steel, inset in the oak framing. The floor is of cork and lighting is from standards. The corresponding room, the Middlesex Library North, is not yet finished.

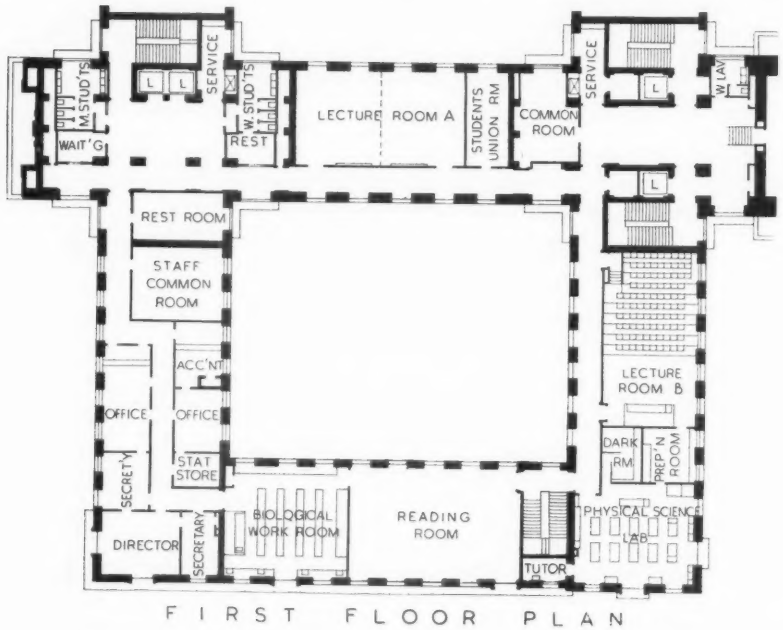
Other Rooms. A great many other rooms have features of interest. The Vice-Chancellor's and the Principal's rooms are panelled in English oak, and the latter has a fireplace of Ashburton marble—the only open fireplace in the building. The ceilings of the dining rooms and common rooms are decorated with paintings, designed and executed by various London art schools. In the Private Dining Room the walls and ceiling are delicately painted with figures. Every one of these rooms is worthy of study and illustration, showing good design in panelling, colour, furnishing and painted decoration.

THE STRUCTURE

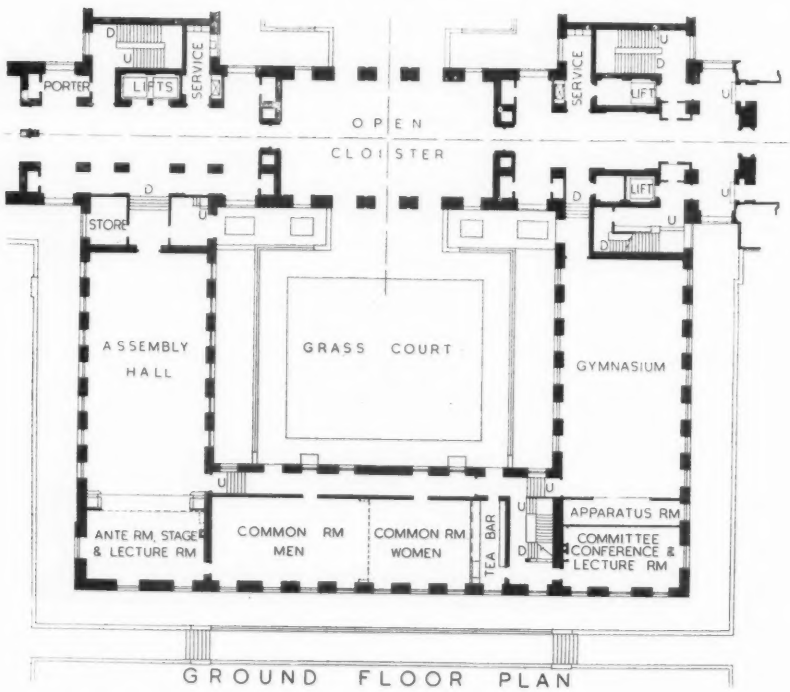
The structure consists of solid weight-bearing walls, floors of clear span, and flat roofs. The reasons why this was employed are given in Mr. Holden's paper. The foundations were piled to avoid risk of damage to the British Museum by pumping, and also to the University itself, when other buildings are erected on adjacent sites. The tower was also carried on a raft. The battered retaining wall stands well free of the face of the building, forming a wide basement area.

The Walls. The thicknesses of the walls are slightly in excess of London Building Acts' requirements. The lower sections, carrying loads up to 20 tons per foot super, are of red Cattybrook engineering bricks in cement mortar. Walls taking up to 15 tons per foot super are o Lingfield bricks in hydrated lime mortar. Walls taking up to 5 tons per foot super are in London stocks. Cornish granite has been used for the facing of the external walls up to the first floor level; the remainder of

At night. The Senate House and the tower floodlit



The Institute of Education. The tower is in the right hand top corner



The Institute of Education. The spinal plan now ends on the left

the walls, including the internal courts, are faced with Portland stone. All surfaces are tooled to accelerate weathering, and to minimise the effect of surface blemishes. The partitions are of brickwork.

The Floors. The requirements of the floor system were clear spans, flat soffits, abundant room for and easy access to conduit, strength to carry partitions anywhere.

Pairs of R.S.J.s, plated to reduce depth, span from pier to pier, 33 feet being the usual and maximum span. These R.S.J.s are holed at convenient points to permit conduit to pass through. The ends of the beams are enclosed in splayed slate-lined boxes, liberally greased before they are concreted up, to allow slight movement and prevent cracking of the walls. The bearings or templates are of reinforced concrete, and extending the whole width of the piers.

Hollow tile floors, reinforced both ways, are seated on the lower flanges of the R.S.J.s. On the upper surface of the hollow-tile floors concrete stools or blocks are cast to support 4 in. by 3 in. sleeper joists ; these carry 4 in. by 2 in. floor joists, the whole construction allowing the floor surface to clear the tops of the concrete casings of the main R.S.J.s.

The flat roofs are of similar construction, but the joists are of reinforced concrete and carry flat slabs which are screeded and asphalted. The same construction is used for solid floors finished with cork, tile, terrazzo, or marble.

The floor spaces are ventilated, the double joist system allowing a free current of air to all concealed woodwork. The air enters through an open masonry joint over each lintel, behind which the brick backing is built honeycomb.

This general system of walls and floors is used throughout the building, false work being entirely absent. It has the merits of creating large areas of free floor space on which partitions or heavy apparatus can be placed as required. Removal of screwed floorboards permits conduit and services to be altered easily from above.

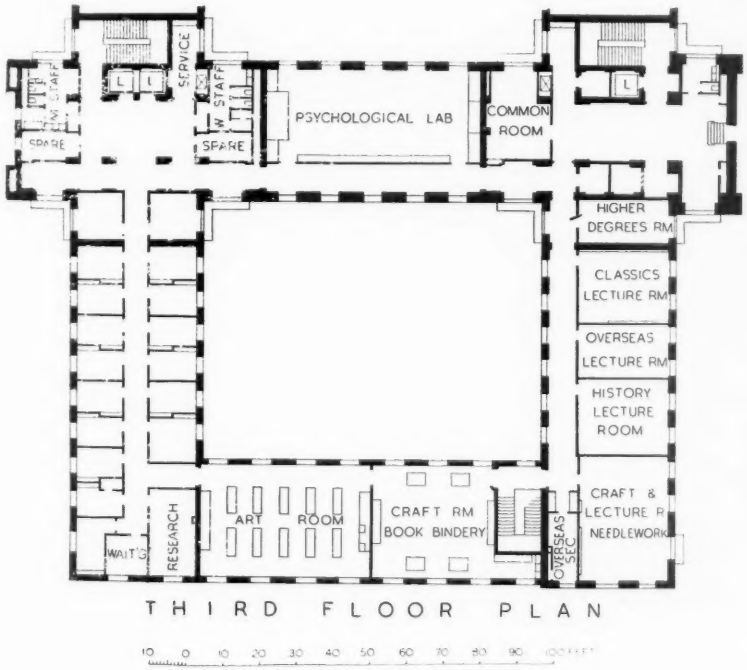
HEATING AND EQUIPMENT

The heating system does not negative this simple construction. A new system of direct electric heating is used throughout the building. This consists of groups of elements placed in recesses beneath windows, the elements being faced with a flat panel of metal or marble. Continuous chases up the window reveals, connected by holes through the lintels, house the conduit serving the vertical stacks of radiators. At the basement level the electric leads run through sub-floor channels to a main central conduit. Thus the wiring system is readily accessible along the whole of its length. The vertical chases also house gas and water supplies to the laboratories.

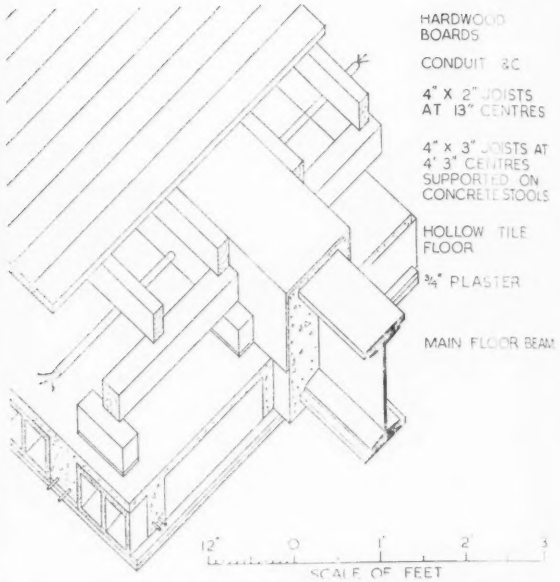
This electrical system is controlled by thermostats in each room. This gives the fullest control, taking into account the size, aspect and occupancy of each individual room—a degree of control that would be very difficult to obtain with hot water circulations. The whole system is controlled from a single large switchboard in the power house, on which also local temperatures are recorded by distant thermometers.

The lavatories are placed in vertical groups, all pipes being enclosed in internal shafts so that they are accessible along their whole length. Except for the lead rainwater pipes, there is no piping on the faces of the building. All plumbing is in lead or copper.

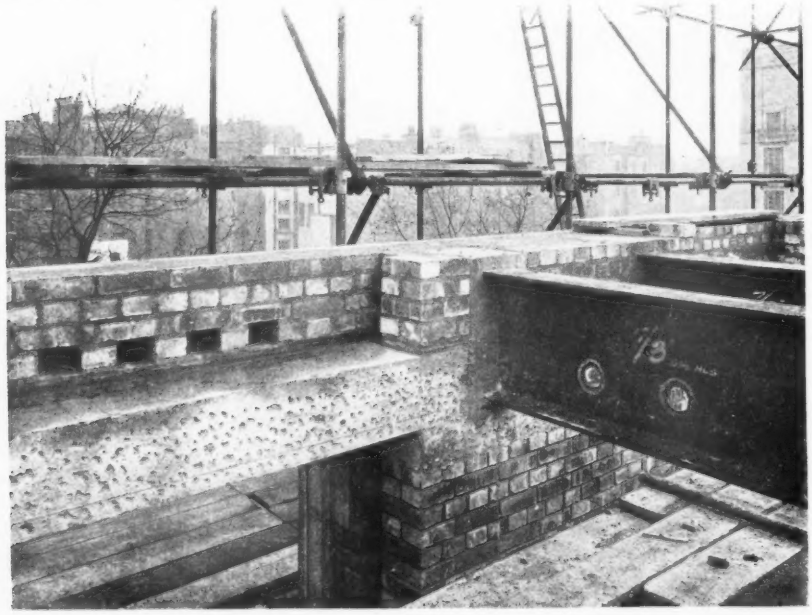
The principal public rooms are warmed by conditioned air, the main ducts of which are lined with white tiling. Domestic hot water is supplied by local immersion heaters fixed in the pipe chambers adjacent to each lavatory. Windows throughout are of sherardised steel.

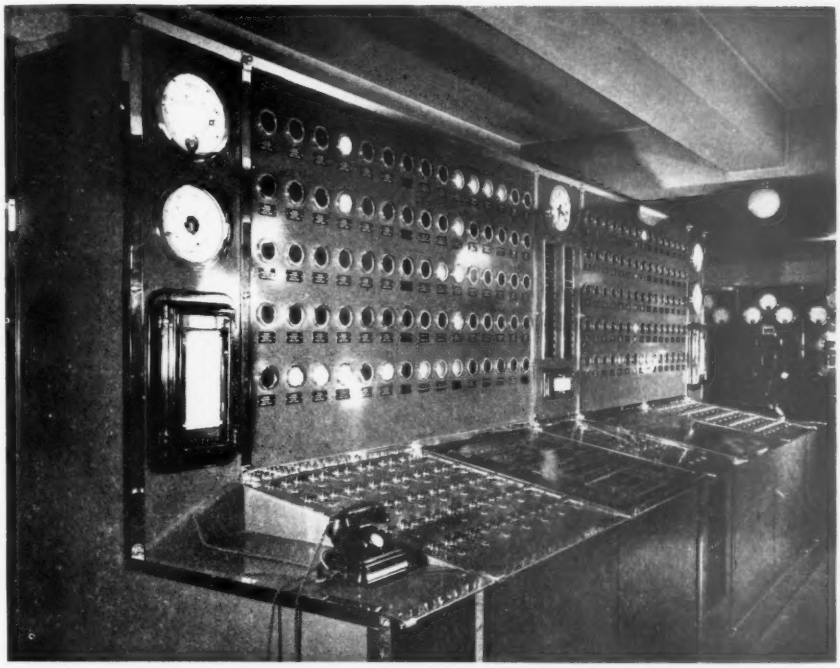


The Institute of Education. The third floor contains studies and classrooms



The construction. Left: A typical interior showing solid wall piers and twin steel beams spanning 33 feet. Above: An axonometric showing the built-up floor construction; for flat roofs and solid floors reinforced concrete joists and flat slabs are used. Below: Detail of pier end beams, showing the continuous vertical chases in the reveals for the electric leads, the holes for floor ventilation and, in the beams, for conduit





The control panel of the direct electric heating will control the whole series of buildings. It incorporates distant thermometers

The service side of the kitchen

TWO EXHIBITIONS

THE ROYAL ACADEMY

The 1938 Architecture Room at the Royal Academy contains no surprises, cheerful or depressing. Its hanging is as good as the circumstances allow, which means that it is considerably better than in many years, but since the exhibition this year is without any dominating exhibits, the effect is rather monotonous.

Of the Royal Academicians Sir Giles Scott, Sir John Burnet and Sir Reginald Blomfield do not exhibit, though Sir Reginald has two drawings in the large South Room. Sir Herbert Baker, with Mr. A. T. Scott, shows a pleasant view of London House, a centre for overseas students, and with Mr. F. L. H. Fleming a view of the tower and west end of Salisbury Cathedral, Rhodesia. Sir Edwin Cooper's three drawings, his diploma drawing of the Port of London Authority building and two drawings for the East Finchley Crematorium, form the centre piece of the East wall. The late Sir Guy Dawber, with Mr. A. R. Fox, has only one exhibit, Dudwick House, Norfolk, a medium-sized county house in a Jacobean style. Sir Guy also has a characteristic water-colour in one of the South rooms, a view of buildings at Dürnstein, Austria. Mr. Curtis Green also has a water-colour exhibit—of Syracuse—and in the Architectural Room shows one of the most important national buildings on exhibition, a view of the Richmond Terrace front of the new Government offices, Whitehall, a carefully drawn direct elevation. Other exhibits by Mr. Curtis Green are of two Barclays Banks, at Bournemouth and in New Bond Street which maintain with easy assurance the mode of building that so suitably gives confidence in the stability of the concerns that keep our money. As completion of the tripod of the State—government, finance and Court—he has a neat little luncheon pavilion for the Royal Enclosure at Ascot.

Sir Edwin Lutyens shows the Australian National War Memorial at Bretonneux, France, and also drawings of superlative quality for a Processional archway at Jaipur City, India, and in conjunction with Sir Charles Bressey he shows a drawing and a large model for the replanning of Tower Hill. Mr. Vincent Harris has a semi-aerial view of his Bristol Council House, which follows in general conception his other West of England civic and county buildings. Professor Richardson and Mr. C. Lovett Gill's chief exhibit is the North London Collegiate School for Girls, which seems as if it may be one of their best buildings. It has a certain "dry" quality about it, particularly in the wings flanking the hall, a remarkable freedom from consciously used stylistic elements; its mannerisms reflect vaguely the forms used by early and mid-nineteenth century architect-constructors—functionalism in traditional forms of construction. The two drawings of this are worth attention as drawings, as well as for the design they show.

The two new Associates, Mr. James and Mr. Maufe, both exhibit well. Mr. Maufe's St. John's College new buildings, Cambridge, are as interesting as they are important, and when built will contribute more to the civic amenity of the town than any other post-war building. Mr. Maufe has not been particularly concerned to insult or compliment any of the previous parts of John's, but both Rickman's and Sir Gilbert Scott's work will look rather blowsy in comparison. Mr. Maufe's Oxford Repertory is a neat, urbane affair. Mr. James, with Mr. Pierce and Mr. Bywaters, shows as addition to his executed civic group at Slough a police court and station, and their design for Hertford County Hall, a gaily mannered building which wears its elegance a bit self-consciously, like a pretty school-girl in her first couturier dress; but elegant it is, and like good tailoring conveys enough of a sensation of body behind to excite feeling for flesh and blood.

There are plenty more good buildings—good in the sense that they have all behaved themselves and not gone tumbling around in ideological Martian gardens; many of them are good in other senses, too.

Among the most important subjects is the Glasgow Exhibition. Mr. Tait has the Palaces of Engineering and Industry, both suave and competent picture buildings, entirely unemotional; Mr. Tait also shows a general layout. Mr. Herbert J. Rowse has designed the United Kingdom Government Pavilion—an imposing federation of pavilions and verticalities and horizontalities which is unkindly, if dramatically, presented.

Civic buildings include those at Bromley and Winchester and Guildford by Mr. Cowles-Voysey, an important and distinguished group; Scunthorpe, by C. B. Pearson and Son; Westmorland County Hall, by Mr. Verner Rees; Wandsworth, by Mr. E. A. Hunt. This is a fair showing of the greatest era of civic building that England has ever seen. Allied to these are other civic buildings, notably those by the Office of Works staff; Post Office buildings by Mr. Bristow and Mr. F. A. Llewellyn; Employment Exchanges at Liverpool and Ashton-under-Lyne by Mr. C. M. Childs, very pleasant, unaffected and functional; and a Magistrates' Court in the S.W. London district by Mr. F. T. Bush, of the Scotland Yard staff.

Messrs. Lyons, Israel and Elsom have a Health Clinic at Bilston shown in a delightful drawing by Mr. Lyons which we hope does not exaggerate the charm of a very healthy looking building. There are

several schools, some of which show well the enormous progress made since the new Board of Education building policy has been taking effect. Mr. W. G. Newton's fan-shaped deployment of classrooms is one of the most interesting, other schools are by Mr. Stephen Wilkinson for the Lancashire County Council, by Mr. Fraser Granger for the Clergy Orphan Corporation at Bushey and by Mr. Leathart at Baldock, a very elegant place which will be at its best as a background for very, very well-behaved little sons and daughters of Baldock. Universities have their share of space, notably in Mr. Verner Rees's design for University College of South Wales and Monmouthshire, and there is every variety of church with none of outstanding distinction, though Mr. Cachemaille-Day's design for Testwood, Hants, is bold enough with the elegant foil of an elevated pergola. There are plenty of houses and quite a good showing of the biggest and best offices for some of the fattest concerns that know that architecture pays.

The Academy tolls the knell of Georgian architecture more sonorously than we could believe that even they could dare with a scheme euphemistically called "The Pantheon, W.1: Proposed *alteration*," but what London is losing Dundee has found. Quite one of the freshest and most hopeful schemes in the room is a development plan with designs for buildings for the centre of Dundee, which will be fortunate if this modest, urbane and yet vigorous idea is built as Dr. Thomas Adams and Mr. T. A. Jeffryes suggest that it might be.

ARCHITECTURE AT THE ROYAL COLLEGE OF ART

AN EXHIBITION OF THE WORK OF THE R.C.A. ARCHITECTURAL SCHOOL

The Professor in the "Architectural School" of the Royal College of Art has the job of teaching something about architecture to general art-students, sculptors, painters, engravers and so on, who have no intention of becoming architects. The old-fashioned way might have been to have told them about Architecture with emphasis on history and styles—a way which, if very well done, would no doubt have interested a few students, but would have left none of them with the lively taste for contemporary architecture or understanding of architects that is necessary if, as artists, they are to be capable of co-operating with architects.

Some years ago Mr. Hubert Worthington thought all this out and devised the admirable plan which his successors in the professorship, Mr. W. G. Newton and Prof. A. B. Knapp-Fisher, have used and developed and the results of which under Professor Knapp-Fisher's guidance can be seen at the R.I.B.A. until 14 May.

This plan, explained very briefly, is that after an initial term spent getting some of the rudiments of architectural knowledge by measuring and drawing out simple architectural objects and designing a simple small building, all the students in a "year," perhaps 100 of them, including the professor and all his staff collaborate together in planning a complete town or village, generally on an actual site in England. In this general planning stage the communality of the work is complete and the amount contributed by the staff is probably quite as much, and openly so, as that contributed by the pupils, so that a really good framework shall exist for the later stages.

Then each student chooses a building which he designs, without, of course, pretending to go into the intricate detail, and develops his work along whatever line accords best with his own personal studies as an art student or his æsthetic taste. The modernists can be as modern, the antiquarians as antiquarian as they like as long as what they do as ancients or moderns is in its way good. The designer of the village church or hall or a private house or whatever it may be, will devise sculptures or wall paintings for it, or as an etcher he may make an imaginary view of it, he may carve, paint and design in whatever way pleases his fancy round the central theme.

For the third term the same exciting architectural game with a purpose is played, this time with a Mediterranean site, so that the atmosphere and the type of building and colour and the opportunities given shall be entirely different.

This rather bald description can give no idea of the exciting quality of the results as shown in the exhibition, really exciting, because this is not merely one of those exhibitions which make the observer say "how *interesting*" or in default even of reason to say that to fall back on intelligently critical remarks on the display, which, by the way, is as good as has ever been seen in the Henry Florence Hall; somehow this show manages to convey a sense of a stimulating educational experiment which is not just turning out endless Toms, Dicks and Harrys, vague precious artists or even competent and businesslike, capable of lining their own pockets, but groups of artists each with their individualities excited to co-operate under the dominance of an architectural theme. Here, for the first time, perhaps, the architect can see a whole collection of architectural drawings, every one of which is well drawn, because all the students are artists first and architects just for a few hours a week each term, and they draw like artists. Also, being artists, and in this business artists at play, they have allowed their sense of humour to ginger up the banalities of school architecture. What ordinary school would dare design a funfair in the ruins of an ancient Cretan palace or houses for surrealists with windows of solid

brick ; or a priory all in ruins later to be reconstructed as an historical study, or a house on an island for an eccentric who fears the flood !

All this could, of course, just be a long nightmare—it would be, perhaps, if the jokes were too sustained, if the fun of being architects for a term was allowed to overwhelm the entirely serious educational results. But this does not happen ; in every part the exhibition is full of things which are good, not merely because they are well drawn, but because they reveal the birth of real architectural feeling, not merely the detached sympathies for architecture as seen through an art student's coloured spectacles, but architecture as a part of life and, as a symbolic feature in the exhibition would have us know, " the fountain and source of all the arts." In this review the word " play " has been used several times, but is not to be taken as a slighting term, because these buildings work ; the archæological reconstructions on the Mediterranean sites are as seriously " designed " after study of Etruscan or Roman villas and temples as the modern villas and churches, public houses and farms, or whatever the town sites give occasion for. What is new and different in this exhibition is not the inevitable slightness of so much done in so short a time, but the quality introduced by the particular artistic approaches made to ordinary architecture by students who if they were once just ordinary art students must now—through the enlivening influence of this curriculum—be very far from ordinary ; men and women for whom architects should keep their weather eye open.

This review has made no attempt to comment on individual items—perhaps the exhibition does not require it, because essentially it is the exhibition of an idea more than it is an exhibition of individual works. The purpose of a notice in a paper is not just to ventilate ideas, but to encourage people to go or to advise them to stay away. This is an exhibition to go to ; it is enormously worth seeing for its solid worth, but is also a show which, just for entertainment value, puts most other exhibitions there have been here in the shade.

MODEL BUILDING BYELAWS—AN URGENT MATTER

The Joint Sub-Committee on the Model Building Byelaws wish to draw the attention of members to the following circular which has recently been issued by the Ministry of Health and is reprinted here by permission of the Comptroller of H.M. Stationery Office :—

CIRCULAR 1688

County Borough Councils.
Non-County Borough Councils.
Urban District Councils.
Rural District Councils.

Ministry of Health,
London, S.W.1.
29.3.38

SIR,

BUILDING BYELAWS

I am directed by the Minister of Health to refer to paragraph 4 of Circular No. 1640 issued on 12 July last, in which attention was drawn to the necessity of submitting to the Minister at an early date the proposals of the Council in regard to building byelaws under the Public Health Act, 1936.

2. It has come to the Minister's knowledge that certain misapprehensions have arisen. In the first place, in view of the reference in the prefatory memorandum to the new model series that a fuller revision of the series was contemplated, some local authorities have assumed that it would be advantageous to await this fuller revision. It should be clearly understood that whilst this revision will be undertaken as soon as practicable, it cannot be completed for some time, and that the existing new model series is expressly intended to be used by local authorities as a guide in submitting their proposals. Secondly, it is understood that some local authorities have taken the view that building byelaws made under the Act of 1936 will not come into force until after the expiration of three years from the passing of the Act. This view is erroneous, as the byelaws, whenever made, will duly come into force after confirmation by the Minister and will remain in force for ten years unless previously amended or repealed.

3. Having regard to the large number of local authorities whose proposals for byelaws will have to be considered by the Minister in the comparatively short period before 31 July 1939, it is of the utmost importance that they should send their draft proposals (in duplicate) to him at the earliest possible moment. The form of the new model series issued with Circular No. 1640 should be used for this purpose. It should be borne in mind that the new model replaces the previous three series—urban, rural and intermediate—and that in any area where the circumstances do not call for the adoption of the whole of the model series, the byelaws that are needed should be selected from it.

In view of the care taken in the preparation of the model and of the consultations in connection therewith that have been held with the various interests concerned, the Minister would find it difficult to agree to departures from the model clauses unless there are special local circumstances which would fully justify them. It is, therefore, requested that every proposal involving amendment of the model should be supported by reasons for the proposed alteration, and that both the proposed alteration and the reasons therefor should, wherever practicable, be shown on the model form.

4. *Councils who have not yet forwarded their proposals for new byelaws to the Minister are requested to take the matter into their immediate consideration.*

I am, Sir,
Your obedient Servant,
H. W. S. FRANCIS,
Director, Local Government Division

The sub-committee wish to impress on members that the matter is extremely urgent, as the byelaws are already being adopted.

The sub-committee will be very pleased to give advice to members on any points that may arise, and would be glad if members would watch the making of new byelaws in their areas and communicate with the R.I.B.A. or their allied societies *as soon as possible* in any cases of doubt or difficulty.

Book Reviews

MODERN WORLD ARCHITECTURE*

Nuova Architettura Nel Mondo follows the companion volume on New Italian Architecture published shortly after the close of the last International Exhibition of Architecture held in Milan. It examines the field of modern work completed between 1933 and 1936. As the author explains, however, the Exhibition did not include national examples from either England or Russia, " per ragioni che esulano del tutto dal campo dell'arte, ma che tuttavia sono notissime." In fact this volume appears to be little more than a catalogue of the Exhibition. As such it is, perhaps, of more particular interest to other countries than our own, although, generally speaking, the book is worth having as a reference.

The five hundred odd pages are preceded by a short Preface written by the Director of the Exhibition, Giuseppe Pagano, and by an Introduction by the Author. In the Preface, Pagano attempts an outline of the æsthetics of modern architecture and stresses the necessity for careful judgment in criticising it. Pica follows this with a summary of the material available for the study of the development of modern architecture, and gives an historical survey of his subject which is too brief to be of any importance. Though he gives precedence to Paxton's Crystal Palace as being the first manifestation of the new technique, the author omits to refer to any contributions from this country after the days of Ruskin and Morris.

The main section of the book is in two parts, well indexed. The first part, of some two hundred pages, is devoted to the detailed professional biographies of the architects of the buildings illustrated, with descriptions of each work and of its method of construction. Not content with having executed this with great thoroughness, the author adds a list of the most important works and projects of each architect and a complete bibliography. The isolation of the descriptive notes and biographies from the illustrations is justified as each part is independently useful.

The illustrations are not of the same quality as the descriptive notes. That they are not representative of modern architecture as a whole is shown by the omission of examples from England, with the single exception of the buildings at Dartington Hall by the American, William Lescaze, and of any Russian work. The surprising omission of many notable names, including, amongst others, Gropius, Mendelsohn, Mies van der Rohe, and Dudok, can perhaps be explained partly by the limitation of the period of reference to the years between 1933 and 1936, and partly by the political changes which prevented much national work from representing the country of its origin.

These reasons, and the high standard of the descriptive and biographical notes, make it regrettable that the opportunity was not taken of rectifying these omissions by covering a larger field of modern work with the illustrations from Milan as a nucleus. Technically, however, the illustrations and their layout leave something to be desired, descriptive plans are omitted in some cases, and in others are not numerous enough for proper study.

In spite of the limitation of reference the selection of buildings for illustration has been made with judgment. The choice of Le Corbusier for the start of the series proves the good intentions of the author; France is, in fact, better represented than any other country. Amongst the many lesser buildings illustrated there are several which ought to be better known, and by including them in one volume the author deserves the gratitude of all. Unless a regular habit is made of scanning the better foreign journals it is difficult, if not impossible, to keep in touch with developments all over the world. A volume on these lines at frequent intervals would serve a useful purpose.

M. J. H. B.

* *Nuova Architettura Nel Mondo.* By Agnoldomenico Pica. 4to. 522 pp. inc. *c.* 270 pp. photos. Milan: Hoepli. 1938. 80 lire.

DEVON BRIDGES

OLD DEVON BRIDGES. *By Charles Henderson and E. Jervoise. sm. 8vo. 96 pp. + 42 pp. Exeter: Wheaton. 1938. 5s.*

In this small book the Bridges of the County are described in order from source to mouth of each river. The illustrations, although small, form an interesting collection, and in many of the examples the evolution from pack-horse bridges can be traced. The shape of the arch is said to be inconclusive evidence of the age of a bridge, for pointed arches were used in Devon as late as the eighteenth century; chamfered ribs under the arches, however, indicate early work. The popular belief in the fabulous age of the Clapper Bridges of Dartmoor receives a rude shock from the statement that they can scarcely be earlier than the late Middle Ages. Bridge Chapels—there were ten of these interesting features in the county—have all disappeared.

The extent to which the Church contributed to the upkeep of bridges in early times is shown by frequent references to the sale of indulgences and of bequests by the Bishops, for this purpose. But a glance at the itineraries of some of the Bishops, to be found in their registers, is not only a revelation but emphasises the vital importance to them of uninterrupted communications.

The authors' treatment of the subject matter, although convenient for comparison of neighbouring bridges, suggests the character of a guide book rather than a study of Devon Bridges as an interrelated whole. Some classification and comparison of types, and a critical examination of the qualities which give especial interest to particular examples, would be worth attempting. Perhaps the most obvious lesson which the illustrations drive home is that by far the most satisfying examples are those which depend upon good proportion and simple outline for their effect. There is delightful character in what one may call the freehand lines of many of the parapets and the cutwaters of the piers (figs. 20, 22, 36). On the other hand, the unfortunate effect of exaggerating the scale of voussoirs and the emphasis of a badly placed horizontal line may be seen in fig. 31. Comparison of this example with figs. 27 and 32 shows the difference between the mere mechanical and the sympathetic handling of form. Interesting notes could be written on the local technique of masonry, of which there are several notable examples to be seen in the South Hams; and the methods adopted for widening some of the bridges are worthy of study. In short, there is ample material for an extension of the scope of the book.

PERCY MORRIS [*Ret F.*]

Obituaries

SIR GUY DAWBER, R.A., Past President

Sir William Orpen's Presidential Portrait of Sir Guy Dawber

Sir Guy Dawber was born at King's Lynn in 1861 ; he was educated there and at the R.A. Schools. After being articled to Sir Thomas Deane in Dublin he entered Sir Ernest George's office. In 1887 he went for two or three years as clerk of works to Messrs. George & Peto at Batsford Park, in Gloucestershire, and later set up in practice in Bourton-on-the-Hill. Dawber came to London in 1891. He became A.R.A. in 1927 and R.A. in 1935. He was knighted in 1936. He received the Royal Gold Medal in 1928. He was President of the A.A. from 1904-6 and President of the R.I.B.A. 1925-27, after having served during the greater part of his time in London on innumerable R.I.B.A. committees. He was an associate member of Council 1897-8 and a full member 1906-9 ; Vice-President 1909-13, 1919-22 and 1923-25, and Hon. Secretary 1913-19.

A list of buildings on page 668 has been prepared by his partner, Mr. A. R. Fox, who is carrying on Sir Guy's practice at 18 Maddox Street, W.1.

MR. J. A. GOTCH, F.S.A., Past President, writes :

Guy Dawber was one of my closest friends, and I remember him from the earliest days of his connection with architecture. It was on one of the excursions of the Architectural Association, some time in the 1880's, that a young fellow from King's Lynn joined us and took the liveliest interest in our doings. In those days I used to send an account of the excursions to the building papers. I cannot recollect in which of them it was that this particular excursion was recorded, nor does a search among my old papers supply a clue, but I remember saying how this young fellow had joined us, how keen he was, how well he sketched and what promise for the future he showed. I did not mention his name, but he was Guy Dawber. Not very long ago he recalled the incident with a cheerful chuckle. Dawber soon became a notable draughtsman, and many of his excellent sketches of old buildings were published in the papers.

It was chiefly in circumstances such as these that I saw most of him. Not so much in connection with his admirable work as in meeting him on social occasions, more particularly in the small club of a few architects which goes by the name of the F.A.B.S. It was always at their dinners and on their annual outing to some place of architectural interest that we met, and a most amusing and responsive member he was. On these outings he and I usually sought out some place where we could get a dip in the open air before breakfast, none of the others having enterprise enough to come with us : and after the dinners he and Lady Dawber were always kind enough to put me up for the night. It was thus that I saw so much of him, although we lived many miles apart.

Inigo Jones, before he became famous as an architect, was well known as "a great traveller," and Dawber, within the limitations imposed by his work, was a great traveller also. Every year he and Lady Dawber went away for their holidays mostly to places abroad, and he always sent me a post-card or two of some interesting old building. I keep all such illustrations of architecture, and among those I received from Dawber were some from places as far apart as Rome, Lucca, Borgo-San-Donnino, Bordeaux, Pont-Audemer, Venice, Limburg and Buda-Pesth, covering Italy, France, Germany and Hungary. From these expeditions he generally brought back charming water-colour sketches which it was a great pleasure to look through. One of them he nearly

always had reproduced as a Christmas card for his friends.

Appreciation of his architectural work, so attractive and so widely distributed, is outside the scope of these reminiscences, but an excellent idea of his sympathetic handling of country houses can be obtained from the illustrations which accompany the account of the presentation to him of the Royal Gold Medal in the JOURNAL of the Institute of 23 June 1928. The same enduring quality of sympathy animates his last work, only just started, which is a house in his native county of Norfolk.

Among the many friends who mourn his loss, no one will miss him more than I do.

LORD CRAWFORD AND BALCARRES [*Hon. F.*], President of the Council for the Preservation of Rural England, writes:

For the last ten years Sir Guy Dawber directed his leisure—much more in fact than his need of repose justified—to organising the C.P.R.E., and extending its sphere of influence. He was Chairman of the Executive Committee from the start, and lived long enough to see the movement founded by himself, Abercrombie, Griffin, Chubb, Adshead, and Bailey develop into a strong and vigorous organisation. To-day, including the societies and public authorities which support the county branches of the C.P.R.E., I imagine that a thousand bodies are directly and indirectly allied to the London Council. For this we owe more than we can express to our late Chairman. He was genial and he was easy-going, but at the same time terse, firm and business-like in the chair—always sparing of words himself, distrustful of eloquence in others, but unerring in judgment on all matters of C.P.R.E. practice and propriety. It is natural that he should have been particularly concerned in the planning and construction of rural housing, and in the conservation of smaller historic buildings. I always think he was pleased that the background of the fine portrait painted by Orpen should have been occupied by designs for his Cotswold cottages. In that he excelled.

He was a delightful companion, an alert traveller. He used to return home with sketch-books full of capital drawings, and with many admonitions for our guidance. Once, in Bavaria, he was so much impressed by the tidiness of the inhabitants that at the end of a morning he found his pockets full of burnt matches, for he had never seen a place whither the old match-heads could be suitably thrown. He was justly indignant about our English tolerance of litter. We mourn him at the C.P.R.E. We looked upon him as a great leader, but his influence was so securely based upon sound principles that it will not readily wane.

MR. H. C. GRIFFIN [*Hon. A.*], Secretary of the Council for the Preservation of Rural England, writes:

Before I entered into the privilege of his friendship twelve years ago, Sir Guy Dawber's reputation as an artist in architecture was already established. He was then the President of the Institute and on the threshold of high honours. In co-operation with my friend Patrick Abercrombie he had conceived the idea of forming a federation of all those bodies which had an interest in the safeguarding of the existing beauties of our countryside and the creation of new ones. Ably assisted by Ian MacAlister, these two gathered round them others who were like minded, and so the Council for the Preservation of Rural England came into being. Lord Crawford became President, Sir Guy Dawber Vice-President and Chairman of the Executive, and I was asked to be Secretary. From that time onward it has been my great good fortune to enjoy his friendship and counsel. It has been a wonderful experience. There was no aspect of the problem of rural preservation which he did not study. Along with the high standard which he inherited and practised, he had an acute sensitiveness to anything that fell short of it. He kept us all up to the mark. He never spared himself, and as Sir Reginald Blomfield has already stated his last illness was partly due to his having overtaxed his powers in work for the Council.

He was very proud of being a Norfolk man, and it distressed him beyond words to see some of the disfigurements to the Broads. He went to give evidence in person on the occasion of the recent enquiry into the siting of an anti-aircraft training camp on land specially purchased for preservation purposes on the Norfolk coast, near Blakeney Point.

He loved the English scene, and his works are themselves examples to others of how not to injure it, and are memorials to his skill and artistry. There was nothing in external Nature which did not give him pleasure and awake in him a vivid interest. He went about the country with an open eye and heart, and everywhere found something to admire and love, and alas! much that roused his fierce indignation.

Through the organisation which he had built up he gave of his professional skill ungrudgingly.

I saw him just before he died. His mind was alert and his brain clear. He discussed the arrangements for the annual general meeting of the C.P.R.E. and the ball on the following day, and intimated that the time had come at last when perhaps he ought to have a deputy chairman! There had never been any need for one—he only missed one executive meeting in twelve years. But what struck me most was that this good man, who deserved so well of his fellow men and who had always given of his best for their welfare, was so pathetically grateful to them for kindnesses shown to him during his illness. He was so modest.

And now he is gone, and we have lost a staunch friend, a genial and lovable companion, and a most enthusiastic chairman. We know of him what is all that we can ever know of anyone thus removed from us, that he has deserved well and that he is in the hands of the Wise and Loving. He was a Christian gentleman and he is unforgettable.

A MEMBER writes:

I was working during the vacation in Guy Dawber's office and most of my time had been spent in colouring ⅛-in. scale drawings of the Foord Almshouses.

The "Old Man" asked me to accompany him to the job, which was at Rochester. We met at the station next morning and he had already bought my ticket and literature for the journey.

The clerk of works met us at the job, which was nearing completion, and we went round it together. I took notes as directed and eagerly noticed the way this great architect managed his work. He spotted some iron railings let into stone treads which were not vertical and ordered them to be re-fixed. He commended a bricklayer who had done some complicated brick paving. The man was shy and said, "It might have been better," to which the "Old Man" replied, "It's good enough for me."

We ate sandwiches, which he had brought for both of us, in the Common Room. Before leaving he gave the clerk of the works a pipe as a Christmas present.

Nothing but the best was good enough for E. G. D., and that is why all his important drawings were done on linen—paper would not stand the strain! There were occasional storms as well as sunshine, but there was not one of his staff who did not love him.

L. K. W.

A CHRONOLOGICAL LIST OF WORKS BY SIR GUY DAWBER, R.A.

(Alteration works are marked (a.))

1887—Sundry works at Pentney Church, Norfolk.
1889—St. David's Church, Moreton-in-the-Marsh, and St. Lawrence's Church at Bourton-on-the-Hill.
1890—Mr. R. G. Francis's house, Broadwell, Stow-on-the-Wold; Springhill, Moreton-in-the-Marsh; Manor House, Bourton-on-the-Water (alterations and additions).
1890-95—Todenham House, Glos (alterations and additions).
1891—Various works for Lord Harrowby at Norton House, cottages, etc., on the estate from time to time.
1892—Itton Court, Chepstow (alterations and additions to the mansion and new stables, entrance lodges and gates, etc., and various other works on the estate from time to time since then).
1892-94—Houses at Streatham Common.
1893—Beachley Lodge, Chepstow (*a.*).
1894—Norton Hall, Campden (*a.*).
1895—Bowood, Wilts (*a.*); Hartpury, Glos (*a.*).
1896—New Boys' School at Stow-on-the-Wold, Glos.
1897—Private Chapel at Matlock, Derbyshire.
1898—Barton House, Warwick (*a.*); The Court House, Broadway (*a.*); The White House, Moreton-in-the-Marsh; Skaigh, Okehampton, Devon (*a.*); 158-161 Western Road, Brighton (*a.*); Austin House, Broadway (*a.*).
1899—New house at Donnington; Ebrington Hall, Glos (*a.*).
1900—House at Cley-by-Sea, Norfolk; house and gardens at Walton-on-the-Hill.
1901—Pittern Hill, Kineton, Warwick; Stansted, Caterham.
1902—Bredenbury Court, Bromyard (*a.*); The Manor House, Redhill, Surrey (*a.*); Westhope Manor, Glos.
1903—Coldicote, Moreton-in-the-Marsh; Juniper Hill, Surrey; Howell Hill, Surrey (*a.*); Bibsworth House, Broadway.
1904—Rectory, Great Warley, Essex (*a.*); Netherswell Manor, Glos and new wings and estate cottages in later years; Upton Wold, Glos (*a.*); Walwood, Banstead.
1904-10—Various houses at Hampstead Garden Suburb.
1905—Leamington Grange, Worcs; Soloms Court, Surrey; house at Denbigh, North Wales.
1906—Copseham, Esher, Surrey (*a.*), cottages and laundry; Conkwell Grange, Wilts, house and gardens; London and Lancashire Fire Insurance Company's premises in Pall Mall.
1907—Houses at Walton-on-the-Hill; Caldy Manor, Cheshire (*a.*); "Maes Heulyn," Denbigh, North Wales; Donnington Manor, Glos (*a.*).
1908—Wiveton Hall, Norfolk (*a.*); Studio at 90 Carlton Hill, London.
1909—The White House, Sunningdale.
1910—The West Herts Golf Club House, Watford; Tuesley Court, Godalming; Burdocks, Fairford, Glos, house and garden.
1911—Mill House, Walton Heath; Brook House, Colwall (*a.*); Warfield Priory, Bracknell, Berks (*a.*).
1912—Old Fold Manor Golf Club House, Barnet (*a.*); Parish Hall, New Brighton, Cheshire; Templeton, Rochampton, gardens, tea pavilion and alterations; house and gardens at Banstead, Surrey; Eyford Park, Glos, house and gardens; house at Walton Heath; house at Headley, Surrey.
1912-15—Hampworth Lodge and gardens, near Salisbury.
1913—Fairstead, Gt. Warley, Brentwood (*a.*); Burnworthy House, near Taunton (*a.*); Brayfield House, Newport Pagnell (*a.*); Lydney Park, Glos, cottages and other works; house and gardens at Kingswood, Surrey; houses at Walton-on-the-Hill.
1914—Cawston Manor, Norfolk (*a.*); The Bowling Green, Milborne Port; Oakwood Park Golf Club, Maidstone; Lady Cross Lodge, Brockenhurst (*a.*); Cockermouth Hospital, Cumberland; Branksome Dene, Bournemouth (*a.*); Armscote Manor, Warwickshire (*a.*).
1914-19—Itton Court, Chepstow, cottages and village club and hall.
1914-27—Lord Wandsworth Agricultural College near Basingstoke, numerous cottages, administration block, engineering block, dining hall and library, recreation rooms, boys' houses, secretary's and staff houses, hospital and schools, etc.
1919—Marlborough Club, Pall Mall, S.W. (*a*); Whyte Croft, Farnham (*a.*); Boveridge Park, Wilts (*a.*).
1920—Checkendon Court, near Reading (*a.*); Wormington Grange, Broadway (*a.*); Sunrising, Banbury (*a.*); Baynards Park, near Horsham (*a.*).
1921—Ely Cathedral, War Memorial Chapel; Easty Lodge, Hundon, Suffolk (*a.*).
1922—White Shoots, Bourton-on-Water(*a*); cottages at Farncombe, Broadway; Lockinge House, Wantage (*a.*); Eastgate House, Rochester, new museum and garden; house at Addington Park, Surrey.
1923—Coombe Ridge, Kingston, Surrey (*a.*); Stowell Hill, Somerset, house and garden; Caldy Manor, West Kirby (*a.*); 48 Grosvenor Street, W.1, rebuilding; 5 Vigo Street, Regent Street, London, rebuilding; Eyewell House, Queen Camel, Somerset; Gosden House, Guildford, Lord Wandsworth College, cottages and dining hall and girls' hostel; Edgerston, Jedburgh, new library.
1924—Harrowlands, Dorking; Winchcombe Farm, Bucklebury (*a.*); Ashley Chase, Dorset; Snowdenham House, Bramley, Surrey (*a.*).
1925—Peter's Farm, Chippenham.
1925, 1926, 1927, 1931, 1935—Foord Almshouses, Rochester.
1926—46 Glasshouse Street, Regent Street, rebuilding; Reptile House, Monkey House, Zoological Gardens; Martins Heron, Ascot (*a.*); Ashdown House, Berks (*a.*); house at Hawkhurst.
1927—Swerford Park, near Banbury (*a.*).

1928—Main entrance, Zoological Gardens ; house in New Zealand : Boyles Court, Essex (*a.*) ; Seven Barrows, Lambourn (*a.*).
1929—Berry Leas, Elton, Hunts ; The Darlands, Totteridge, Herts, house and gardens ; house at Wimbledon ; Kenry House, Kingston, gardens ; house at Cambridge.
1929-31—Buildings at Whipsnade Zoo.
1930—Little Gables, Wood Street Green, Guildford (*a.*) ; White House, Cherry Hinton, Cambridge (*a.*) ; Great House, Hambledon, Surrey (*a.*) ; Dolbelidr, North Wales.
1930 to date—Overstone School, Northants.
1931—Porthallow, Cornwall, studio.
1932—Craycombe House, Worcs (*a.*) ; Surgical Boys' Home, Banstead, memorial hall ; Powis Castle, Welshpool, new lodge and other works.
1933—Ratton Wood, Willingdon, Sussex ; house at Thurston, Suffolk ; 54 Hamilton Terrace, N.W.8, rebuilding ; Rectory at Sicklesmere, Suffolk.
1933-35—The Homestall, East Grinstead (*a.*).
1934—Orchard Cottage, Elsenham (*a.*) ; Giffords Hall, Suffolk (*a.*) ; Elmswell House, Chalfont St. Giles.
1935—Bagley Edge, Oxford ; Hill Rise, Finch Hampstead (*a.*) ; cottage, Chesil Beach ; house at Garrad's Road, Streatham ; Three Barrows Place, Elstead (*a.*) ; Great Oaks, Goring, Reading, gardens.
1936—St. Edmunds Chapel, Exeter Cathedral, Devon Regimental Memorial ; Burton Bower, Stansted, Essex (*a.*) ; Neville Lodge, Moor Park (*a.*) ; Cross Keys, Sevenoaks, Kent (*a.*) ; Eversley School, Lymington, Hants (*a.*) ; Brasenose College, Oxford (*a.*) ; house at Ashridge ; Lydney Park, Glos (*a.*) ; 22 Belgrave Square, S.W. (*a.*) ; Nowell House, Bisley, Glos (*a.*) ; Langdown, Hythe, Hants, gardens.
1937—Enfield Crematorium, chapels and gardens of rest ; St. Barts Hospital, Rochester, nurses' home and wards.
1938—Dudwick House, Buxton Lamas, Norfolk.
Numerous War Memorials.
Many branches in London and the provinces for the Westminster Bank.
Internal decorations in many London houses.
Works for City Companies, viz. : Armourers and Braziers Co., Carpenters Co., Leathersellers Co.
Works and schemes for the Marlborough Club, the Arts Club, Sports Club, Oriental Club and the Overseas League.

WILLIAM DOUGLAS CARÖE, M.A. [*F.*]

We have received the following additional memoir of the late W. D. Caröe from Mr. Francis Hooper [*Ret. F.*] :—

Every member must be grateful to you for obtaining from so intimate a friend as Mr. Frank L. Pearson an account of the late architectural adviser to the Ecclesiastical Commissioners. It is to be hoped that others may add personal testimony to one who greatly distinguished his profession and enhanced interest so widely in the dignity and responsibility of his calling.

Caröe came into the limelight when President of the A.A., the year of his appointment as architect to the Ecclesiastical Commissioners. As President he led the annual summer excursion that year in the Cheltenham district, planned by those most painstaking organisers the late Talbot Brown and Searles Wood. Whilst others sketched picturesque silhouettes with pencil or brush Caröe might be found carefully noting the stone jointing of a piece of vaulting, or the detail of a choice lead rainwater head and decorated fall pipe.

The same year he entered into competition for rebuilding the church of St. David at Exeter, submitting most carefully detailed drawings accompanied by a tender for its execution by one of the best-known church builders of the day. His design was selected, and the enthusiasm aroused locally during its erection brought forth generous gifts for the necessary equipment of the building, which stands as a worthy memorial to his attractive force.

His design for the memorial to Archbishop Temple in Canterbury Cathedral, in the attitude of prayer, shows Caröe's devotional character ; whilst the rebuilding of the lower portion of one of the piers of the grand central tower of that cathedral is evidence of his daring and scientific knowledge, the weight during progress having been distributed on to the walls of the nave and transept.

His versatility was shown during the revision of " Building Byelaws " by his success in securing the omission of parapets above " party walls," which removed an eyesore disfiguring earlier block building schemes and allowed unbroken ridges to adjacent roofs.

Consulted as to fractures appearing between the nave of an important Beckenham church and the newly completed massive tower and belfry, he advised delay in repair until the foundation had settled. After thirty years the needed repairs were carried out comparatively easily by a young architect of the next generation.

He was for several years Master of the Worshipful Company of Plumbers, and took an active part in all their proceedings, including the instruction of lead burners required for munition works during the war.

Caröe was also architect to the Working Men's College, and up to the last year of his life took great interest in all the activities of the college, at which he was a frequent visitor.

W. H. BIDLAKE, M.A. [*Ret. F.*]

Mr. C. E. Bateman [*F.*] has sent the following list of works by the late W. H. Bidlake :—

Churches in or near Birmingham :
St. Agatha, Sparkbrook ;
St. Oswald, Small Heath ;
St. Stephen, Newtown Row ;
St. Andrew, Handsworth ;
Cemetery Chapel, Handsworth ;
Emanuel Church, Wylde Green ;
Bishop Latimer Church, Winson Green ;
St. Patrick, Salters Street.

Mr. Bidlake also made a design for Montreal Cathedral, Canada.

Additions, Restorations and Work in Churches in or near Birmingham :
Towers at Wythal and Darlaston ; Decorations at Boldmere ; Vestries, etc., at Sutton Coldfield ; Restorations at Solihull, Knowle and Yardley and a Mission Church Hall and Schools at Spark Hill.

War Memorials :
Solihull, Hampton-in-Arden and Knowle, Warwickshire ; Houghton-on-the-Hill, Leicestershire.

Schools and Mission Rooms, etc. :
Solihull, Hockley Heath and Knowle (repair of Guildhouse), Warwickshire ; Stoke Prior, Worcs ; Kyrle Hall, Birmingham.

Houses :
His own houses at Woodgate, Four Oaks, near Birmingham and Vespers Wadhurst, Sussex ; three houses in Bracebridge Road, and one in Barker Road, Four Oaks, near Birmingham ; houses in Park Road, Harborne Road (2), Edgbaston ; Salisbury Road Moseley ; house for Dr. Lewis, Knowle ; Mr. Jameson Evans, Fleet, Hants. Additions to St. Catherine's Court, near Bath, and the Manor House, Hampton-in-Arden ; to Umberslade Park, Warwickshire (with Phené Spiers) and Springfield, Warwickshire (with Mr. Alan Brace). *Also* a Warehouse, Gt. Charles Street, Birmingham, and Branch School of Art, Moseley.

Notes

VISIT TO THE BUILDING RESEARCH STATION

A visit to the Building Research Station at Garston, near Watford, has been arranged by the Science Standing Committee, to take place on Tuesday, 24 May 1938, in the afternoon.

A fast train leaves Euston Station at 2.7 p.m., and cheap day return tickets are available at 2s. 2d. (third class). Those travelling by train will assemble outside *Watford Junction* Station at 2.40 p.m., when it is hoped that members travelling by car and able to take a passenger will meet the party.

All members of the Institute are invited to take part in the visit and to bring friends.

No tickets are required for the visit, but those intending to take part are requested to inform the Hon. Secretary of the Science Standing Committee (at the R.I.B.A.), *by not later than Tuesday, 17 May*, in order to facilitate the necessary arrangements at the Research Station.

The following programme for the visit has been arranged by the Research Station :—

Work in progress on sound transmission in buildings, including tests on the insulation of a timber floor.

Recent experiments in external renderings : cinematograph film of a survey of modern continental technique will be shown.

Apparatus for estimating the dryness of plaster under practical conditions, particularly with reference to the chemical destruction of paint films applied to new plaster.

Experiments in progress on the penetration of solid brick walls by driving rain.

APPOINTMENT VACANT

Leeds College of Art

Applications are invited for the post of full-time Lecturer and Studio Instructor in the Leeds School of Architecture. Candidates should be graduates of a recognised School of Architecture.

The salary at the start will not be less than £300 (less 5 per cent. deduction for superannuation) and increments will be given up to the maximum of £480 when due under the conditions of the Burnham Scales.

Application forms, which may be obtained from the undersigned on receipt of a stamped addressed foolscap envelope, should be returned not later than Wednesday, 25 May, to George Guest, Director of Education, Education Offices, Calverley Street, Leeds 1.

MR. JOHN NEEDHAM

Mr. John Needham [*A.*] has been appointed head of the School of Architecture in Dundee College of Art. Mr. Needham, who is 28 years of age, will take up his new appointment in September next. He is a graduate of the Leeds School of Architecture, Leeds College of Art, and has been a member of the teaching staff of that school for some years.

Mr. Needham won the Design Prize of the West Yorkshire Society of Architects and the Alfred Bossom Silver Medal, and this year he was awarded both the Royal Institute's Alfred Bossom Gold Medal and the studentship for study in the United States and the Soane Medallion. He is at present travelling in America as the Bossom student.

In partnership with Mr. Frank Chippindale, the head of the Manchester Municipal School of Architecture, he has designed a number of housing estates and also a recently completed church at Timperley, near Manchester.

LECTURES ON CONTRACT LAW

A course of lectures on "Contract Law," in relation to building and engineering, will be given by W. T. Creswell, K.C. [*Hon. A.*], at the Polytechnic, Regent Street, on Thursday evenings at 7.30, as follows :—I, 12 May, Building and Engineering Contracts ; II, 19 May, Sub-Contracts ; III, 26 May, Adjustment of Accounts. "Extras." ; IV, 2 June, Certificates. Settlement of Disputes. The course is open to chartered or registered architects, qualified surveyors, engineers, builders and contractors. Each lecture will normally last about two hours, and the fee for the course is 7s. Enrolment : 2 to 12 May 1938.

NOTES FROM THE MINUTES OF THE COUNCIL, 4 APRIL 1938

British Architects' Conference 1939

On the recommendation of the Allied Societies' Conference it was resolved to accept the invitation of the Royal Institute of the Architects of Ireland to hold the British Architects' Conference in Dublin in 1939 in conjunction with the centenary celebrations of the R.I.A.I.

R.I.B.A. Winter Examinations, 1937

The Board of Architectural Education reported the results as follows :—

	Examined	*Passed*	*Relegated*
Final Examination	225	88 (26 in Pt. 1 only and 1 in Pt. 2 only)	137
Special Final Examination ..	59	16 (3 in Pt. 1 only)	43
Professional Practice Examination	10	10	0

Competitions for the Soane Medallion and the Victory Scholarship

On the recommendation of the Board the Council have approved certain revisions in the regulations governing the competitions for the Soane Medallion and the Victory Scholarship.

Appointments

Jury for the Annual Award for Brick Buildings of Merit

Hon. Humphrey Pakington (Chairman of the Art Standing Committee).

Joint Lighting Committee of the Architectural Profession and the Electric Lamp Manufacturers' Association

Mr. G. A. Jellicoe [*F.*] in place of Mr. D. L. Bridgwater.

Paint Application Panel

Mr. O. P. Bernard [*L.*] in place of the late Mr. Alan E. Munby.

Pigments for Rubber and Paper

Mr. C. P. Bernard [*L.*].

Standardisation of Insulation and Hardboard

Mr. Walter Goodesmith [*A.*] and Mr. C. J. Morreau [*A.*].

Architectural Graphic Records Committee

Mr. Grahame B. Tubbs [*A.*].

Health Organisation of the League of Nations: Meeting on Insolation, Lighting, etc.
Mr. C. J. Morreau [*A.*].

Salaried Members' Committee
Mr. W. G. Norris [*L.*].

GIFTS TO THE LIBRARY

The cordial thanks of the Council have been conveyed to Mr. C. A. R. Barry [*A.*], great-grandson of Sir Charles Barry, and Mrs. Dorothy Biggar, grand-daughter of Sydney Smirke, for their generous gifts to the Library.

EXHIBITION OF THE WORKS OF BRITISH-BORN ARTISTS OF THE SEVENTEENTH CENTURY

On the recommendation of the Literature Standing Committee it was agreed to lend the Talman album to the Burlington Fine Arts Club for the above Exhibition.

REGULATIONS FOR INTERNATIONAL COMPETITIONS

On the recommendation of the Competitions Committee it was agreed to delete from the Kalendar the Regulations for International Competitions pending the revision of this document and a guarantee that it would be observed by all the countries concerned.

DIRECTORSHIP OF THE BUILDING CENTRE (SCOTLAND) AND CLAUSE 2 OF THE CODE OF PROFESSIONAL PRACTICE

It was agreed to amend Clause 2 of the Code of Professional Practice to enable members to be directors of the Building Centre (Scotland).

MEMBERSHIP

The following members were elected:

As Hon. Associate	1
As Fellows	7
As Associates	88
As Licentiates	8

Election, 9 May 1938

Applications for membership were approved as follows:—

As Fellows	5 applications
As Associates	20 ,,
As Licentiates	9 ,,

Election, 18 July 1938

Applications for membership from overseas candidates were approved as follows:—

As Associates	2 applications

Reinstatements

The following ex-members were reinstated:—

As Associates: Thomas Denton Brooks [*Retd. A.*].
Harry Reginald Coales.
As Retired Licentiate: John Douglas Webster.

Resignations

The following resignations were accepted with regret:

Walter Brown [*A.*]
Colin Walter Statham [*A.*]
Frederick James Watson [*A.*]
Robert Taylor MacArthur [*L.*]
Gilbert Telfer Scott [*L.*]
George Samuel John Potter Smith [*L.*].

Transfer to the Retired Members' Class

The following members were transferred to the Retired Members' Class:—

As Retired Fellows: John Francis Groves
Leofric Kesteven
Arthur Pollard
Henry Charles Portsmouth.
As Retired Licentiate: John Alexander Carfrae.

ALLIED SOCIETIES' ACTIVITIES

The annual dinner of the **Northamptonshire, Bedfordshire and Huntingdonshire Association** was held on 25 March at Luton. It was attended by a large gathering, including the President of the R.I.B.A. (Mr. H. S. Goodhart-Rendel), Sir Ian MacAlister, the Chairman of the Bedfordshire County Council (Sir Thomas Keens) and other distinguished county officers. Major Basil Deacon [*F.*], President of the Association, presided. Sir Thomas Keens, in proposing the toast of "The R.I.B.A.," congratulated the Institute on its progress in obtaining registration for architects. In responding Mr. Goodhart-Rendel stressed the important part laymen could play in improving the standard of architecture and of good planning and in preventing architects' services from being misused. Major Deacon replied to the toast of the Association, proposed by Sir Ian MacAlister, and referred to the excellent state of the Association, which had thrived ever since Sir Ian MacAlister had suggested their combination into one strong society ten years ago. Professor A. E. Richardson, the Mayor of Luton, Captain Herbert Haines [*A.*], and Alderman J. H. Staddon, High Sheriff of Bedfordshire, also spoke.

The annual meeting of the **Devon and Cornwall Architectural Society** was held on 2 April at Plymouth.

The chair was taken by the President, Mr. Stanley Pool [*A.*].

The minutes of the preceding annual meeting were read, confirmed and signed by the President. The annual report and balance sheet of the Society were presented and adopted.

The President then, on behalf of the members of the Society, presented to Mr. J. Challice [*A.*] a gold watch as a token of their esteem and appreciation of his services on his retirement after sixteen years' service as Hon. Secretary to the Society. During Mr. Challice's long period of service the membership of the Society has risen from 91 to 231, and this increase, and the present live state of the Society, are in no small measure due to Mr. Challice's sustained efforts.

Mr. Stanley Pool, the retiring President, then delivered his address, in which he referred to the possibility of forming a Cornish branch before long, and to the Society's gratification at the progress of the Architects Registration Bill. He pointed out the importance of architects keeping abreast in information concerning new materials, and that the part they could play in building sympathetically in country districts and in helping to make the countryside beautiful was an important one. Members expressed their appreciation of the tactful and excellent manner in which he had presided during his year of office, and of his untiring efforts on behalf of the Society generally.

The following officers of Council were elected for the ensuing year:—President: J. C. C. Bruce [*F.*]; Vice-Presidents: R. F. Wheatly [*F.*], J. Challice [*A.*]; Past-President: Stanley Pool [*A.*]; Hon. Treasurer: John Bennett [*F.*]; Hon. Auditor: L. F. Tonar [*L.*]; Hon. Secretary: O. Parker [*L.*].

The retiring President offered congratulations to Mr. J. C. C. Bruce, and invested him with the President's badge of office. On taking over the chair, Mr. Bruce thanked the members for the honour they had accorded him, and assured them he would do his utmost to serve the Society, and preserve the cordial relations existing among its members.

The annual general meeting of the **Cambridge Chapter of the Essex, Cambs and Herts Society of Architects** was held recently at Cambridgeshire House. It was reported that the membership had increased to a total of 63, and the reports of the Executive Committee and the local Joint Board of Architects and Builders were received. In order to increase the usefulness of

the Chapter's activities to members in the Isle of Ely a group has been formed with its centre at March.

The following officers were elected: Chairman, Mr. S. E. Urwin [*A.*], Cambridge; Vice-chairman, Mr. R. D. Robson [*A.*], March; Hon. Secretary, Mr. H. H. Parker [*L.*], Cambridge; Hon. Treasurer, Mr. J. D. Bland [*A.*], Cambridge; Hon. Librarian, Mr. H. L. Mullett, M.A. [*L.*], Cambridge.

Mr. Edward Carter, librarian-editor of the R.I.B.A., read a paper on "Keeping Pace; or Problems of Technical Information for Architects" to the **Birmingham and Five Counties Architectural Association** on 8 April. He compared the positions of architects now and in the nineteenth century. Then, he said, architects tended to isolate themselves from the building industry; now they were conscious of being only one part of an industry which had become so complex in structure that no comprehensive study of it had yet been made.

The nineteenth-century architect looked upon himself as being able to control, and was in fact able to control, the work he had in hand. His technical qualifications and personal contacts enabled him to know all about his materials and their sources, and all about his builder and his employees. In deciding on a covering for a floor, the choice would automatically be limited to perhaps three materials, wood, stone or marble and tiles, the properties of all of which would be known to the architect and his client. To-day, an architect would be faced with an array of woods from unknown sources, half of them probably untested; stones and marbles boosted by an unknown army of dealers: there would be cork, rubber lino, jointless floorings, all requiring special under-floors, all subject to effects produced by numberless other features inherent in modern building, such as structure movements and chemical changes in the materials themselves.

An architect nowadays was compelled to take part in solving social problems for which the primary sociological research, the analysis of needs, had not been undertaken. "How much do we know of social need?" he asked. "How far have wants of workpeople been studied, not merely quantitatively but qualitatively?" Architects were bewildered, for lack of information, not only in dealing with social and technical needs, but in more narrowly professional problems. Sources of information were available to architects, but only a small minority took the trouble to use them.

Mr. Carter described some of the sources of information available. What was needed, he said, was a central information office. It ought to be one of the first duties of the architectural world to play its part in the formation of one. But it could not do it alone, for architecture was now inextricably bound up with the whole of the building industry—the biggest and most important in the country, but one of the least organised and the least capable of organisation as long as each architect, each local authority, each manufacturer and selling agency remained isolated.

Membership Lists

ELECTION OF STUDENTS R.I.B.A.

The following were elected as Students R.I.B.A. at the meeting of the Council held on 4 April 1938:—

Ash: Raymond John, Nuneaton, Warwicks.
Barlow: James Edward, Stockport.
Barton: Robert Henry, Auckland, N.Z.
Brown: James, Cockengie, E. Lothian.
Chew: Robert Eric Jones, Leytonstone.
Cooke: Grahame George, Handsworth, Birmingham.
Cooperberg: Harold, New York City.
Dearden: Gordon Beckwith, Salford.
Foote: George Edward, Edinburgh.
Johnston: James Scott, Portobello, Midlothian.
McGeoch: Ronald Victor, Liverpool.
Mark: Hugh Stewart, Ayr.
Muirhead: William, Falkirk, Stirlingshire.
Ogilvie: Gordon Cecil Wentworth, Cairo, Egypt.
Paul: William Francis Edward, Stoke Bishop, Bristol.
Peck: James Herbert Funston, Barbados, Br. West Indies.
Pickup: Clifford, Patricroft, Nr. Manchester.
Saunders: John Gower, Eastcote, Middlesex.
Wills: Gerald, Midsomer Norton, Nr. Bath.

R.I.B.A. PROBATIONERS

The following were enrolled as Probationers of the Royal Institute during the month of March 1938:—

Adams: Kenneth George, Oxford.
Adamson: Hamish Edgar Donald, Mill Hill.
Barton: Robert Henry, Auckland, New Zealand.
Batho: Lawrence Walter, Dollis Hill.
Beaumont: Joseph Duncan, Bangor, Co. Down.
Blackmore: John Wilfrid, London.
Brooks: Leslie John, Kensal Rise.
Buckle: William Vincent Finbar, Colchester.
Budge: Denis Jack, Portsmouth.
Burgoine: Peter Frederick, Hampton Wick, Kingston-on-Thames.
Calloway: Ronald Keith, West Bowling, Bradford.
Capon: John Girling, Kersey, Suffolk.
Closs: Eric Reginald Stanley, Upper Tooting.
Cook: Leslie William, Wallington.
Cooke: Frank, Congleton, Cheshire.
Cooperberg: Harold, New York City.
Corline: Edward George, Torquay.
Crump: Denis Hincksman, Shirley, Croydon.
Cuming: Garnett Henry, Swansea.
Cutmore: William Henry, Leigh-on-Sea.
Dallas: John James, Penwortham, Lancs.
Duncan: Stewart Johnston, Brechin.
Eales: David John Gore, Bradford-on-Avon, Wilts.
Espley: Royce, Shrewsbury.
Galloway: Charles Leslie, Paignton.
Greenaway: Patrick Cecil, Chichester.
Gupte: Manohar Gajanan, Bombay, 21.
Ham: Harry Douglas, Streatham Vale.
Hargrave: George Melton, Wisbech, Cambs.
Hemmings: Lionel George, Clapham.
Henderson: Joseph Alexander, Maryport, Cumberland
Henzell-Ascroft: Norman, Worcester Park.
Hilder: Philip John, London.
Hirst: Peter Joseph, Liverpool.
Hook: Barry Cyril Charles, Worthing.
Hope: James Alexander Kerr, Tottenham.
Hull: Peter Ronald, Oxford.
Humphreys: William Alan, Chichester.
Johnston: George, Glasgow.
Keane: Arnold Richard, Chester.
Laver: Arthur Haswell, Sunderland.
Loney: Victor Henry, Portsmouth.
Mark: Hugh Stewart, Ayr.

MAYNE : RICHARD VICTOR, Richmond.
MILAM : HENRY WILLIAM, Finchhampstead, Berks.
MILNE : WALTER GORDON, Nottingham.
MILLER : ERNEST JAMES, Kilburn.
MITCHELL : JOHN, Diggle Dobcross, Oldham.
MITCHELMORE : RONALD JOHN WILTON, East Sheen.
MOCK : STAFFORD, Exeter.
MORGAN : MEIRON REES, Swansea.
MORGAN : RAYMOND CURZON, Northwich, Cheshire.
MORRIS : LEONARD EDWARD, Havant, Hants.
PECK : JAMES HERBERT FUNSTON, Barbados, Br. West Indies.
PICKLES : ARTHUR, Baildon, Yorks.
POTTS : JOHN DOUGLAS, Ecclesfield, Sheffield.
PURSLOW : GEORGE ELLIS, Whalley Range, Manchester.
RAMSAY : WILLIAM, Nr. Crook, Co. Durham.
ROBERTS : KEITH HADFIELD, Ashton-under-Lyne.
SPENCER : GEORGE HERBERT, South Croydon.
STEELE : WALTER GEORGE, West Norwood.
THOMAS : RONALD ARTHUR, London.
VOKES : WYNDHAM MELHUISH, Llandaff.
WARK : WILLIAM RAMSAY, Kilmarnock.
WHATLEY : (MISS) JOAN, Blackheath.
WILKINS : JOHN PHILIP, Havant, Hants.
WILMOT : JOHN WILLIAM, Leicester.
WINTER : PAMELA ELISABETH, London.
WOOD : HENRY, West Hartlepool.
WOOLFENDEN : PETER, Stockport.

Notices

INFORMAL GENERAL MEETING
WEDNESDAY, 11 MAY 1938, AT 6.30 P.M.

The last Informal General Meeting of the present Session will be held on Wednesday, 11 May 1938, at 6.30 p.m., when the subject for discussion will be :—

" Town Planning and the Ownership of Land."

Among the speakers who will open the discussion will be Mr. F. J. Osborn, Hon. Editor of the *Journal of the Town Planning Institute*,

Mr. T. S. Barnes [*A.*], Hon. Secretary of the R.I.B.A. Town Planning, Housing and Slum Clearance Committee.

Mr. R. L. Townsend [*A.*] will be in the chair.

Tea will be served from 5.45 p.m.

Members and students are reminded that no reporters will be present at the meeting and that speakers are expected to express their opinions as freely and as boldly as they wish.

THE R.I.B.A. DRAMATIC SOCIETY

On Thursday and Friday, 19 and 20 May, at 8.30 p.m. (at 66 Portland Place), the R.I.B.A. Dramatic Society will present " Bon Ton, or High Life above Stairs," by David Garrick, preceded by " The Waxen Man," by Mary Reynolds.

Tickets, price 5s. and 3s. 6d., may be obtained from the R.I.B.A. or from Miss Caldicott at the Architectural Association, 36 Bedford Square. Applications for tickets, which must be accompanied by the appropriate remittance, should be made well in advance.

THE ELECTION OF THE R.I.B.A. COUNCIL

Members are reminded of the resolution passed by the Council in April 1936 disapproving the canvassing for votes at R.I.B.A. Council elections.

LICENTIATES AND THE FELLOWSHIP

The present regulations governing the examination of Licentiates who, being otherwise eligible, wish to qualify for admission as Fellows provide that in the first place the candidate shall submit for approval by the Council working drawings of one or more of his executed buildings, supplemented by photographs and by original sketches or measured drawings of actual work, and—

(1) should the work so submitted be, in the opinion of the Council, of sufficient merit to exempt the candidate from further examination, he may be so exempted ;

(2) if the work submitted is approved by the Council the candidate is required to submit himself to an examination ;

(3) if the work so submitted is, in the opinion of the Council, inadequate, his application is not further entertained.

By a resolution of the Council passed on 4 April 1938, on and after 1 January 1939 all candidates whose work is approved will be required to sit for the examination, which will be the design portion of the Special Final Examination, and no candidates will be exempted from the examination.

NOTE.—The above resolution will not affect Licentiates of over 60 years of age applying under Section IV, Clause 4 (c) (ii) of the Supplemental Charter of 1925.

BRITISH ARCHITECTS' CONFERENCE, BRISTOL, 22-25 JUNE 1938

All members and students of the R.I.B.A. and all members and students of the Architectural Association and the Allied Societies are cordially invited to attend the Conference. Full particulars were enclosed with the issue of the JOURNAL for 25 April.

Members of the R.I.B.A. and the Allied Societies who are officials of local authorities will be cordially welcomed as delegates to the Conference.

It will greatly facilitate the arrangements if members who propose attending will fill up the fly sheet attached to the programme and return it to the Secretary R.I.B.A., 66 Portland Place, London, W.1, NOT LATER THAN 11 JUNE.

ROYAL INCORPORATION OF ARCHITECTS IN SCOTLAND ANNUAL CONVENTION 1938

The Annual Convention of the Royal Incorporation of Architects in Scotland will take place at Inverness on Friday and Saturday 3 and 4 June 1938.

ASSOCIATES AND THE FELLOWSHIP

Associates who are eligible and desirous of transferring to the Fellowship are reminded that if they wish to take advantage of the election to take place on 18 July 1938 they should send the necessary nomination forms to the Secretary R.I.B.A. not later than Saturday, 14 May 1938.

Competitions

The Council and Competitions Committee wish to remind members and members of Allied Societies that it is their duty to refuse to take part in competitions unless the conditions are in conformity with the R.I.B.A. Regulations for the Conduct of Architectural Competitions and have been approved by the Institute.

While, in the case of small limited private competitions, modifications of the R.I.B.A. Regulations may be approved, it is the duty of members who are asked to take part in a limited competition to notify the Secretary of the R.I.B.A. immediately, submitting particulars of the competition. This requirement now forms part of the Code of Professional Practice in which it is ruled that a formal invitation to two or more architects to prepare designs in competition for the same project is deemed a limited competition.

ADWICK-LE-STREET: NEW COUNCIL OFFICES

The Urban District Council of Adwick-le-Street invite architects whose offices are situated in the West Riding of Yorkshire to submit in competition designs for new Council Offices.

Assessor: Mr. John C. Procter, M.C. [*F.*].

Premiums: £50, £40 and £30.

Last day for submitting designs: 30 August 1938.

Last day for questions: 23 April 1938.

Conditions of the competition may be obtained on application to Mr. C. R. Marshall, Clerk to the Adwick-le-Street Urban District Council, Bank Chambers, High Street, Doncaster. Deposit £1 1s.

CHESTER: EXTENSIONS TO CHESTER ROYAL INFIRMARY

The Council of the Chester Royal Infirmary invite architects of British nationality domiciled in the United Kingdom to submit in competition designs for new hospital buildings and alterations to existing buildings of the Royal Infirmary.

Assessor: Mr. Arthur J. Hope [*F.*]

Premiums: £300, £200 and £100.

The last day for submitting designs has been extended to 31 May 1938.

Last day for questions: 12 February 1938.

DUNDEE: DUNCAN OF JORDANSTONE COLLEGE OF ART

The Governors of the Dundee Institute of Art and Technology invite architects of British nationality domiciled in the United Kingdom to submit in competition designs for the Duncan of Jordanstone College of Art proposed to be erected on a site in Perth Road, Dundee.

Assessor: Mr. Julian R. Leathart [*F.*].

Premiums: £500, £250 and £150.

The last day for submitting designs has been extended to 30 May 1938.

Last day for questions: 19 January 1938.

ILKESTON: BATHS, GYMNASIUM AND FIRE STATION

The Council of the Borough of Ilkeston invite architects of British nationality to submit, in competition, designs for a Community Centre, comprising Public Baths and Gymnasium, and for a Fire Station.

Assessor: Professor Lionel B. Budden [*F.*]

Premiums: £200, £100 and £50.

Last day for submitting designs: 14 September 1938.

Last day for questions: 14 June 1938.

Conditions of the competition may be obtained on application to the Town Clerk, Town Hall, Ilkeston. Deposit £1 1s.

METROPOLITAN POLICE STATION, MARYLEBONE ROAD

The Receiver for the Metropolitan Police District invites architects of British nationality and resident in the United Kingdom to submit in competition designs for a new Police Station proposed to be erected on a site in Marylebone Road.

Assessors: Mr. G. Mackenzie Trench, O.B.E., F.S.I. [*F.*].
Mr. S. Rowland Pierce [*F.*].

Premiums: £300, £200 and £100.

Last day for submitting designs: 12 August 1938

Last day for questions: 1 June 1938.

Conditions of the competition may be obtained on application to the Receiver for the Metropolitan Police District, New Scotland Yard, London, S.W.1. Deposit £1 1s.

OXFORD: NEW CREMATORIUM

The Oxford Crematorium Ltd. invite architects practising or resident in the counties of Oxfordshire, Buckinghamshire and Berkshire to submit in competition designs for a new Crematorium.

Assessor: Owing to the death of Sir Guy Dawber, the promoters have appointed Mr. A. R. Fox to act as Assessor.

Premiums: £100, £60 and £40.

Last day for receiving designs: 14 May 1938.

Last day for questions: 9 April 1938.

Conditions of the competition may be obtained on application to the Secretary, Oxford Crematorium Ltd., 55 Cornmarket Street, Oxford. Deposit £1 1s.

ROYAL NATIONAL EISTEDDFOD OF WALES, CARDIFF, 1938: ARCHITECTURAL COMPETITIONS

The Royal National Eisteddfod of Wales are promoting the following two competitions:

(1) For a design for a scheme comprising Physical Culture Centre and Baths. Premiums: £60, £30 and £20.
(2) For a design for a Group of Twelve Dwellings for Aged People. Premiums: £30 and £20.

The Assessor for the competitions is Mr. Percy E. Thomas, O.B.E., Hon. LL.D., Past-President R.I.B.A.

Closing date: 11 June 1938.

Particulars of the competitions may be obtained on application to The General Secretary, Royal National Eisteddfod of Wales, 11 Park Place, Cardiff.

ST. GEORGE'S HOSPITAL: RECONSTRUCTION

The President, Vice-President, Treasurer and Governors of St. George's Hospital invite architects practising in the

United Kingdom and Northern Ireland to submit in competition designs for the reconstruction of St. George's Hospital, Hyde Park Corner.

Assessors: Dr. H. V. Lanchester [*F.*].
Mr. T. A. Lodge [*F.*].
Premiums: £500, £300 and £200.
Last day for submitting designs: 30 August 1938.
Last day for questions: 1 March 1938.

Conditions of the competition may be obtained on application to The House Governor, St. George's Hospital, Hyde Park Corner, London, S.W.1. Deposit £2 2s.

WOOD GREEN: COUNCIL OFFICES AND PETTY SESSIONAL COURTS

The Wood Green Town Council invite architects of British nationality to submit in competition designs for new Council Offices and Petty Sessional Courts.

Assessors: Mr. C. H. James, A.R.A. [*F.*].
Mr. S. Rowland Pierce [*A.*].
Premiums: £300, £200 and £100.

The last day for submitting designs has been extended to 24 May 1938.

Last day for questions: 2 February 1938.

YEOVIL: NEW TOWN HALL AND MUNICIPAL BUILDINGS

The Yeovil Borough Council invite architects to submit in competition designs for new town hall, municipal offices, public library and museum.

Assessor: Mr. C. Cowles-Voysey [*F.*].
Premiums: £200, £150, £100 and £50.
Last day for submitting designs: 30 June 1938.
Last day for questions: 15 March 1938.

COMPETITION FOR TWENTY HOUSES ON THE KINGSTON BY-PASS

Messrs. Wates, Ltd., invite architects of British nationality to submit in competition designs for a development scheme for twenty houses in a prominent position on the Kingston By-pass, New Malden, Surrey.

Assessors: Mr. Louis de Soissons, O.B.E. [*F.*]
Mr. S. Rowland Pierce [*F.*]
A Director of Messrs. Wates, Ltd.

Prizes: £75, £50 and £25.
The successful architect will be paid in addition the R.I.B.A. scale fee up to £65.
Last day for receiving designs: 18 July 1938.
Last day for questions: 4 June 1938.
Conditions of the competition may be obtained on application to Messrs. Wates, Ltd., 1258-1260 London Road, Norbury, London, S.W.16.

FORTHCOMING COMPETITIONS

Other competitions which it is proposed to hold, and the conditions for which are not yet available, are as follows:—

BRIERLEY HILL, STAFFS.: NEW MUNICIPAL BUILDINGS

Assessor: Mr. Verner O. Rees [*F.*].

EDMONTON: NEW TOWN HALL BUILDINGS

Assessor: Mr. E. Berry Webber [*A.*].

GLOUCESTER: NEW SWIMMING BATH AND FIRE STATION

Assessor: Mr. C. F. W. Dening, R.W.A. [*F.*].

METROPOLITAN EAR, NOSE AND THROAT HOSPITAL: RECONSTRUCTION

Assessors: Messrs. Charles Holden [*F.*] and Lionel G. Pearson [*F.*].

NEWCASTLE-UPON-TYNE: NEW MUNICIPAL BUILDINGS

Assessor: Mr. Verner O. Rees [*F.*].

SOUTH SHIELDS: ASSEMBLY HALL AND LIBRARY

Assessor: Mr. Arthur J. Hope [*F.*].

WREXHAM: NEW TOWN HALL

Assessor: Mr. Herbert J. Rowse [*F.*].

MEMBERS' COLUMN

Owing to limitation of space, notices in this column are restricted to changes of address, partnerships vacant or wanted, practices for sale or wanted, office accommodation, and appointments vacant. Members are reminded that a column in the Advertisement Section of the Journal is reserved for the advertisements of members seeking appointments in architects' offices. No charge is made for such insertions and the privilege is confined to members who are definitely unemployed.

NEW PARTNERSHIP

Mr. Graham Dawbarn has for some time been associated with Mr. Nigel Norman on the airport side of his architectural practice. A partnership to embrace all previous activities has now been formed between Mr. Nigel Norman, Mr. Graham Dawbarn [*F.*], Mr. Robert Richardson, A.I.A.A. (Registered Architect) and Mr. R. F. Lloyd Jones, B.A., Assoc.M.Inst.C.E. (Chartered Civil Engineer), under the style of Norman & Dawbarn, Architects and Consulting Engineers. The practice will be carried on, as before, at 43 Grosvenor Place, London, S.W.1.

PARTNERSHIP OFFERED

Partnership offered in busy West Country general practice. Premium £600. Box No. 4538, c/o Secretary R.I.B.A.

OFFICE ACCOMMODATION TO LET

Near Victoria.—Two rooms suitable for an architect's office; or an artist's studio. 'Phone Western 6672.

To Let, Bloomsbury.—Light Office, one large room facing Square. Central heating. Large cupboards. Recently modernised house. Professional purposes only. £60 p.a. inclusive. Apply Box 4238, c/o Secretary R.I.B.A.

ASSISTANT WANTED

Wanted.—Qualified Assistant, 30-35, preferably unmarried, for Kenya or Uganda. Capable of administering a Branch Office. Apply for further information and state experience and salary required to Cobb & Archer, P.O. Box 58, Nairobi, Kenya Colony

MINUTES X

SESSION 1937-1938

At the Tenth General Meeting of the Session 1937-1938, held on Monday, 25 April 1938, at 8 p.m.

Mr. H. S. Goodhart-Rendel, President, in the chair.

The meeting was attended by about 250 members and guests.

The Minutes of the Ninth General Meeting held on Monday,

4 April 1938, having been published in the JOURNAL, were taken as read, confirmed and signed as correct.

The Hon. Secretary announced the decease of :—

Sir Edward Guy Dawber, R.A., F.S.A., elected Associate 1889, Fellow 1903, President 1925-27, Royal Gold Medallist 1928.

The President and the Hon. Secretary both addressed the meeting in appreciation of Sir Guy Dawber and the services rendered by him to the Institute.

And it was resolved that the regrets of the Institute for his loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to his relatives.

The Hon. Secretary also announced the decease of the following members :—

William Henry Bidlake, M.A., elected Associate 1888, Fellow 1921. Mr. Bidlake was Pugin Student 1885 and Institute Medallist (Drawings) 1883. He was an Associate member of the Council in 1901-2 and 1904-5, an Advisory member of the Board of Architectural Education from 1921 to 1925 and a member of the Art Standing Committee from 1893 to 1895 and 1909 to 1911.

Percy William Hathaway, F.S.I., elected Associate 1911, Fellow 1919.

Lieut.-General Sir Joseph John Talbot Hobbs, K.C.B., K.C.M.G., Hon. LL.D., etc., elected Fellow 1926. Lieut.-General Sir J. Talbot Hobbs was awarded the R.I.B.A. Architecture Bronze Medal for Western Australia in 1935.

Sydney Houghton Miller, elected Fellow 1929. Mr. Miller was Pugin Student in 1909.

Leonard Heywood, elected Associate 1909.

John Bowley, elected Licentiate 1910.

George Francis Grimwood, elected Licentiate 1910.

James Lewis Harpur, elected Licentiate 1931.

And it was resolved that the regrets of the Institute for their loss be entered on the Minutes and that a message of sympathy and condolence be conveyed to their relatives.

The following members attending for the first time since their election were formally admitted by the President :—

Fellow

L. E. Pryke.

Associates

C. K. Adamson
F. S. Bardell
A. L. Barley
R. E. Bonsall
T. L. J. Chamberlain
Leslie C. Chidley
Miss Ruth Churchill
S. D. N. Cloke
D. M. Craik
Osbert F. C. Eyre
Geoffrey A. Hancock
G. E. Mitchell
Rustom H. Pastakia
Reginald A. Raab
Alfred C. Shallis
G. W. Shuard
S. W. J. Smith.

Licentiates

Alfred H. Concanen
H. A. Mobbs.

Mr. Charles H. Holden, Hon.Litt.D.(Manch.) [*F.*], having read a Paper on "London University," a discussion ensued, and on the motion of the Rt. Hon. Lord Macmillan, P.C., G.C.V.O., LL.D., chairman of the Court of the University of London, seconded by Sir Robert Pickard, D.Sc., Ph.D., F.R.S., Vice-Chancellor of the University of London, a vote of thanks was passed to Mr. Holden by acclamation and was briefly responded to.

The proceedings closed at 9.55 p.m.

It is desired to point out that the opinions of writers of articles and letters which appear in the R.I.B.A. JOURNAL must be taken as the individual opinions of their authors and not as representative expressions of the Institute.

Members sending remittances by postal order for subscriptions of Institute publications are warned of the necessity of complying with Post Office Regulations with regard to this method of payment. Postal orders should be made payable to the Secretary R.I.B.A. and crossed.

Members wishing to contribute notices or correspondence must send them addressed to the Editor not later than the Tuesday prior to the date of publication.

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